The Instrumentalist

The Magazine for School Band and Orchestra Directors

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MAY-JUNE, 1949

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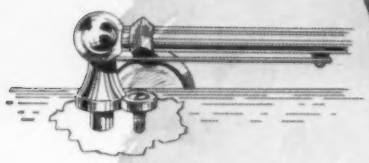

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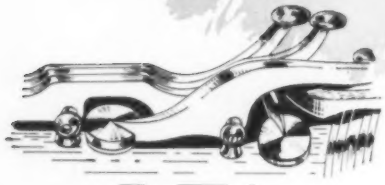

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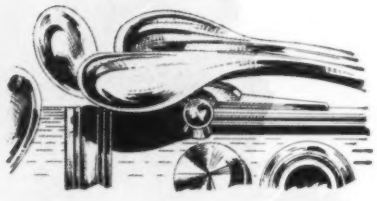

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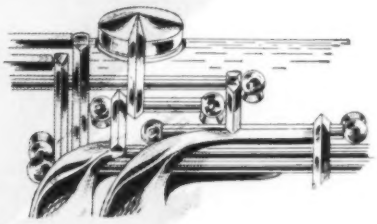

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JOHN W. BEATTIE has been professor of music education at Northwestern since 1925, and dean of music there since 1934. Formerly Michigan state supervisor of music, and city supervisor in Grand Rapids. Surveyed music education in seven countries in South America in 1941, for Pan-American Union and Committee on Inter-American Affairs. Past president, Music Educators National Conference. Co-author and editor of many music books.

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WENDELL HOSS played in the NBC Symphony under Walter Damrosch; also in the Chicago, Cleveland, Los Angeles, Pittsburgh and Rochester Symphonies. Taught French horn and directed wind ensembles at Eastman. Toured in solo and chamber music programs. Now plays first horn for movie studios in Hollywood and directs instrumental ensemble concerts for Fine Arts Foundation, Glendale, Calif.

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RUSSELL S. SUPPIGER is director of instrumental music in the elementary school system of Maywood, Ill. Came from Benton Harbor, Mich., where he was active in state band and orchestra associations. Illinois Wesleyan man. Played in Conway's band and Waring's Pennsylvanians. Directed the Grinnell, Iowa, college band. Secretary Northern Illinois Grade School Orchestra Association. Phi Beta Kappa.

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To receive your next issue at your new address, you must notify us by August 10. Sorry—we cannot assume responsibility for lost copies.

The postoffice cannot forward magazines unless you send them instructions and extra postage.

The INSTRUMENTALIST is not published during the summer months. This is your last issue until September.

MENC TO ST. LOUIS, 1950

The next national biennial convention of the Music Educators National Conference will be held in St. Louis, Missouri, March 18-23, 1950.

MUSIC ROOMS, PLANS, ACOUSTICS, IDEAS

The INSTRUMENTALIST is in the process of compiling materials on band and orchestra rehearsal rooms, practice rooms, plans, methods of storing instruments, racks, soundproofing, and any and all items relative to the physical music plant. Though we already have a good supply of materials on hand, we need more; we need *your* help.

You may have a practical idea for storing or hanging tubas, or string basses; you may have a floor plan of your music department which meets your needs admirably, or you may wish to alter these plans slightly to make them ideal as based upon your experience; you may have a pet peeve concerning your physical setup. Perhaps you have plans for a good band shell. We would appreciate receiving copies, with your explanations and comments.

We want to put your ideas into book form. If they are usable and not already duplicated, (1) you will receive a free copy of this book, and (2) your contribution will be accredited to you. On this cooperative basis of mutual interchange of experiences, we propose to take the guesswork out of this important subject and replace with facts, figures, proven ideas and practical suggestions. We cannot promise a publication date—but we hope to have this source book available before fall.

Write us as soon as possible!—ED.

SOME ETHICAL CONSIDERATIONS

MONEY UNDER THE TABLE

Should a director accept a 'commission' on instruments sold to schools or pupils?

JOHN W. BEATTIE
Northwestern University

THE purchasing agent of a large city board of education asked the director of music to help in the selection and purchase of pianos for two of the high schools. These instruments were to be large-sized grands and of good make, since they were to be used for general as well as school concerts. There were three dealers in the city, each with merchandise to offer. One of these was ruled out because his product was not of the highest grade. The other two submitted bids, and after trial and consideration instruments of one make were ordered from one dealer.

Some days after delivery of the instruments and completion of the purchase, the director of music received a check for $50 from the successful dealer. "What is this money for?" he asked the dealer. "That is your commission," was the reply. "It has been the custom in this community for dealers to give commissions on sales made through recommendation of teachers." "Not with this teacher," said the director, who promptly returned the check. "I am employed by the city, draw salary from it, and owe it the kind of service for which I was asked by the purchasing agent."

Another school music teacher initiated the purchase of a complete new set of band instruments. Ultimately, he was offered a generous commission if he would recommend purchase from a certain dealer. After consultation with his principal, he informed the dealer that he could not accept the commission personally but would recommend the instruments if the amount of the commission were taken off the price paid by the school and considered as a special discount. This arrangement was made to the satisfaction of all parties. The dealer made a good sale, the school an advantageous purchase, the director won the admiration of his principal and, what was of great importance, kept his self-respect.

Money from 'Kids'

An instrumental teacher in a fair-sized city was asked to help in the purchase of a violin for one of his pupils. He sold his own instrument at double what it had cost and was able to procure a much better instrument for himself with the proceeds. This was so easy that he became a purchasing agent for as many of his pupils as could be induced to buy instruments. In the course of a year he augmented his school salary by a generous amount. Eventually, he was operating what became a real musical "racket," quite different from the kind made by his beginning pupils! Time and events caught up with him, and he lost his school position.

These stories, all true, illustrate what can happen when a school musician acts as a middle-man in purchase of instruments or music. They point to a question of principle or ethical conduct which nearly every musician must settle for himself at one time or another. Just what is a music teacher engaged to do, and is it ever justifiable for him to profit financially by out-of-school transactions rather closely related to his work?

To be sure, circumstances alter cases, but a few rules may be suggested as generally acceptable.

1. A school music teacher employed by a board of education on a full-time basis owes the community the benefit of such special knowledge of instruments as he possesses. He should never accept a cent of commission from any source on the purchase of instruments for school use.

2. A teacher should never profit financially from sale of instruments to his own pupils.

3. A teacher should not accept pay for private lessons carried on outside school hours unless a clear-cut arrangement has been made in advance with school authorities. It is only fair to state that such arrangements are quite common and often justified by local conditions.

4. The school music teacher should cooperate with all competent private teachers and reputable music dealers. His high school activities will always increase the work of private teachers and stimulate business for music dealers. The more actively promoted and successfully conducted the school music program, the better business will be for all those who earn money from the teaching and selling of music. And all will profit in their own legitimate ways.

EDITOR'S NOTE—In printing this article The INSTRUMENTALIST, as a service to the profession, has attempted to bring out into the open a subject which is avoided by most publications as "too hot to handle." Directors, however, have a right to know—and we would like to know what our readers think and do. We would like to quote you, but will suppress your name if you so request.

In some states accepting a commission is forbidden by law. Some members and officials of the National Association of Band Instrument Manufacturers and of the National Association of Music Merchants favor giving "cuts" to teachers, while others are definitely against it. We would like a representative cross section of opinion from directors, administrators, merchants and manufacturers.

WE TESTED THE TAPE RECORDERS

A jury of musicians listened while six advertised tape machines made simultaneous recordings of various instruments and combinations. Salient features of various makes are here tabulated.

TRAUGOTT ROHNER

DURING the past few years inexpensive recording machines have improved so much that it behooves the music teacher to consider them seriously as an aid to teaching and as a superior means of motivating his students.

In the last two issues of The INSTRUMENTALIST, four different articles[1] refer to the recording of music. We now continue this study with a list of basic requirements for a good music recorder in an attempt to choose whether disc, wire, or tape recorders best meet these specifications. Lastly, we wish to present the experimental results derived from impartial tests comparing individual recorders of moderate price within the chosen category.

Basic Requirements

A good music recorder—

1. Must be free of "wow" or waver in pitch. If the speed of tape, wire, or disc is not uniform, the recorded pitch of a tone or chord will vary in proportion to this non-uniformity.

2. Must be able to record the highest and lowest tones with the normal range of audible frequencies accurately and in true proportion. In other words, it should have good frequency response.

3. Must be relatively free of electronic distortion and hum or rumble.

4. Must have the ability to record a wide dynamic range. This makes possible the recording of true volume relationships without objectional background noise on low volume passages.

5. Must be relatively easy to use with little attention necessary during the recording of long continuous passages of at least one half hour. Should also be easy to index or "spot."

After analyzing disc, wire, and tape equipment with reference to the above requirements, we have chosen tape as the recording machine best suited to our needs because of its outstanding comparative excellence under items one, three, four, and five. Our problem did not end here, however. So many new tape recorders have been recently introduced, that it has become increasingly difficult to evaluate each machine properly on its own merits. Tape recorder manufacturers vary considerably in their claims, and all their circulars are glamorous and inviting. The average music teacher wants to know more than that which appears in these circulars. It was to supply additional information that we set up the following two experiments.

HI FIDELITY SPEAKER

In experiments, superior results were obtained by feeding all recorders into the Mills SA12 amplifier-speaker combination. For music this is best.

First Experiment

Six machines recorded simultaneously the playing of a fine chamber orchestra and selected instrumental soloists. The first recording was with the regular microphone supplied with each machine, and a second recording was made using a common superior microphone (the "Shure-51"). The solo instruments used were the marimba, the organ, French horn, bassoon, and violin.

Twenty-nine trained musicians evaluated the performance of six tape recorders. These musicians had their backs to the machines. The machines tested were the Recordio, Soundmirror, Ekotape, Crestwood, Ultratone, and Eicor. The last machine developed tube trouble (which might occur to any machine) and thus was eliminated from the ratings. The Ultratone received last rating. It should be mentioned, however, that this machine is the only one of these six which also has a radio and phonograph. None of the other four recorders received a specific rating consistently enough to warrant giving them a categorical rating.

Second Experiment

In order to check the results of the first experiment and to add some additional information, a second experiment was set up. Using only soloists this time, three different recordings were made (1) using the regular microphone furnished with each machine, (2) using a superior microphone (Turner-211), and (3) by-passing all microphones and recording directly from a high-fidelity recording made by a professional pianist. The instruments used in (1) and (2) were the organ, violin, clarinet, and piccolo.

These three recordings were each played back through a superior speaker (the Stevens "Co-Spiral"), and the

[1] January, p. 43, "Wire and Tape Recorders;" March, p. 8, "Which Recorder Shall I Buy?"; p. 15, "Why and How of School Recorders;" and p. 56, "New Recorders."

first two recordings (with the orchestral instruments), besides being played through the Stevens "Co-Spiral," were also played back through the self-contained speaker of each machine. Thus there resulted five evaluations of each machine by each of twenty-nine trained musicians (in the fifth part only twenty-seven musicians made the evaluations). At no time did these listeners know which machine was playing. The 615 ratings given by them will not be listed here, but their accuracy was carefully checked by several people in this experiment. Graphing the results on each machine shows an amazingly high consistency of judgment among the musicians.

Though regular production models of tape recorders were used, there is a possibility that a machine included in the foregoing experiments was a little better or worse than the average of all machines of that make. To this extent the ratings are subject to modifications.

Conclusions

1. Probably the most significant conclusion is that for reproducing music, a superior speaker is highly desirable, even more so than a superior microphone. If both are of superior quality, it is of course even more desirable. (See illustration of "Hi Fidelity Speaker").

2. The ratings resulted in giving the Ekotape made by Webster of Racine, Wisconsin, first place. This machine retails for $395.00.

3. Contrary to the Consumer Union report, the Brush BK414 was found superior to the Recordio 8U12 tested in this experiment.

4. Additional comparative data on each machine is given in the table.

Large External Speaker

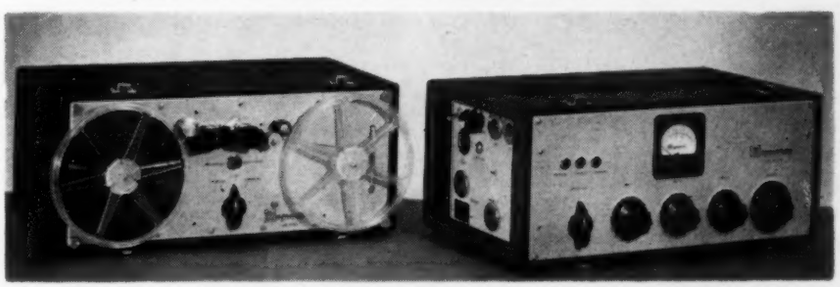
Which external speaker should be purchased in order to secure superior music reproduction? Several manufacturers list a larger speaker as optional, and additional to regular equipment. These provide significant improvements over the built-in small speakers.

In our experiments we found very superior results were obtained by feeding all recorders into the amplifier-speaker combination shown in the illustration. This consisted of a Newcomb P10 Phonograph Amplifier built into a Stevens 52P portable case with the Stevens Co-Spiral P22FR Speaker

EKOTAPE RECORDER COMES OUT ON TOP IN TESTS

The Ekotape Recorder-Reproducer took "first place" in laboratory experiments conducted by panel of twenty-nine experts for The INSTRUMENTALIST.

PROFESSIONAL MAGNECORDER TAPE RECORDER



Of course, if you have $740 to spend, you'll get good results—even with piano recordings. Gives frequency response up to 15,000 cycles. Above are models PT6-A (left) and PT6-P.

COMPARATIVE DATA ON TAPE RECORDERS TESTED

	Price	Fast Forward Time	Fast Rewind Time	Auto. Stops	Treble Control	Bass Control	Twin Track	Weight
Ekotape	$395.00	3 min.	3 min.	no	yes	yes	no	50 lbs.
Soundmirror BK414	229.50	3 min.	3 min.	yes	yes	no	no	35 lbs.
Recordio 8U12	229.50	3 min.	3 min.	yes	yes	no	no	25 lbs.
Crestwood	189.50	30 min.	2 min.	no	yes	no	yes	28 lbs.
Eicor	124.95	10 min.	4 min.	no	no	no	yes	27 lbs.

Fast Forward Time—High speed is desirable in "spotting" any part of spool in advance.

Fast Rewind Time—High speed is desirable so beginning of program may be found quickly after recording.

Automatic Stops—Spools stop turning when end of tape is reached, preventing noise and tape injury. Above machines with this feature also automatically rewind when tape reaches end.

Treble control—Tone control makes possible reduction of high tone response on playback.

Bass control—Makes possible boost or attenuation of low tones on playback. Both bass and treble controls help to overcome deficiencies due to acoustics.

Twin Track—Makes possible the recording of twice as much time on spool. Spools are turned over after first complete cycle and other half of tape is recorded.

SYMPHONY ORCHESTRA IN A BAND CITY

High School Symphony orchestra, Elkhart; J. Frederick Muller, conductor; Betty Elmquist, associate.

RECORDERS—

(from preceding page)

(complete with external plugs and controls called the "Mills-SA12" priced at $150.00). Some of the foregoing recorders are not powerful enough to drive a large speaker, but the "SA12" may be used with any recorder, radio tuner, or phonograph to give excellent quality and a volume of Bass, treble, and volume controls are regulated on outside of case.

After the above experiments we listened to the professional Magnecorder tape recorder, which was truly amazing. Actually its price of $740.00 makes it somewhat outside our moderate price group, but it does everything better than any other recorder tested. It records piano in a way that we have never heard. (Piano, of course, is one of the most critical instruments to record.) The Magnecorder contains three microphone inputs and gives a frequency response up to 15,000 cycles.

For the successful completion of the foregoing experiments, we are indebted to the Mills Recording Company which supplied the production-model machines and the recording experts needed. (This company handles all makes of recorders.) For additional information, write The INSTRUMENTALIST. We will report additional findings concerning the various recorders from time to time.

NOTE—School discounts are available on most of the prices quoted in this article.

ELKHART, Indiana, is known as a band instrument manufacturing community. It has an outstanding municipal band, as well as one of the best high school symphonic bands. Add the psychology of this combination to the trend if the times, and one would say that here there would be no room for a symphony orchestra.

Wrong. There is a community symphony orchestra made up of Elkhart adults. There is also a highly superior high school symphony orchestra. The educational values derived from orchestral study and performance provide one of the basic factors upon which Dr. H. H. Church, Superintendent of Schools, bases his theory of maintaining a balanced program of instrumental music education. The rehearsal schedule is further evidence of the administrative support given to the course of study. The strings rehearse daily during the scheduled day, and meet once a week after school in sectional rehearsal—first and second violins in separate rehearsal; and viola, cello, and string bass meet together in the same rehearsal hour. The winds rehearse once a week during the home room period. Two weeks prior to a concert date, the full orchestra rehearses twice a week after school for one hour and a half at each meeting.

J. Frederick Muller, Elkhart's new director of instrumental music, believes that the high school orchestras throughout the nation have declined because "we directors have allowed them to decline . . . in too few cases have we found the solution to successful instrumental music education: that of providing basic instructional balance in a course of study which includes both orchestra and band. A limited and one-sided course of study which gives the student only all-band or all-orchestra training is one of the greatest factors contributing to the delinquency of instrumental music education. Our music education philosophy is too broad and inclusive for us to entertain the thought that we can develop but one type of symphonic instrumental organization."

Muller and the Elkhart schools are giving their youth the caliber of music experience which will produce a lifetime of productive culture for themselves and the community. Their boys and girls are continually exposed to the finest in orchestra and band literature. If there is room for both orchestra and band in a community which is primarily band minded, the orchestra can flourish anywhere if the school administration and faculty work together to that end.

NSBOVA FUNDS GIVEN BACK TO STATES

The National School Band, Orchestra and Vocal Association is distributing its funds, in most cases, among the state organizations. During the era of national and regional contests, considerable money was carried in the treasury; but since contests above the state level are no longer held, it was felt that the money could best be returned to the states to be used for clinical work.

The NSBOVA has this year published a solo list and an ensemble list. A new list of materials for conducted organizations is being printed. Adjudication sheets are being completely revised. A new manual is being prepared, which, instead of lists, will contain helps and guiding information for the management of contests, festivals, clinics, etc.

Percussion Procedures in Florida

Seventy Florida Band Directors Inventory their Rhythm Business

ARVED M. LARSEN
Florida State University, Tallahassee

HERE is an opportunity to look over your neighbor's fence. Seventy-eight percent of the school band directors in the Sunshine State have reported on their percussion methods and how they integrate them in the actual school music situation.

The typical Florida instrumental instructor:

1. Starts the percussion student on the 5.22 grade level.
2. Selects the percussion student by rhythm tests.
3. Teaches the percussion student in a homogeneous instrumental class.
4. Uses drumming rudiments and emphazies them.
5. Uses the Victor Method Book (State adopted).
6. Has regularly scheduled drum section rehearsals.

Methods of Selection

There are eleven different methods used by the Florida school band directors in selecting their beginning percussion students. An overwhelming majority use a rhythm test, with a consideration of the pupil's choice and general ability rating second and third, respectively.

After the pupil has been tested and selected from the fifth grade his instruction might be started under any one of the following classifications:

1. Homogeneous class, used by 50 directors.
2. Individual instruction, used by 37 directors.
3. Heterogeneous class, 25 directors.
4. Private instruction outside of school, which is recognized by 8 directors.

The frequent use of the drum class suggests that for most children this method is efficient, as has been advocated by many educational authorities. The eight instances of private instruction outside of school were found to be in the most densely populated areas in the state, probably indicating that the use of the private teacher is determined by availability.

Rudiments are taught by all seventy of the instructors, but only fifty-two intentionally emphasize them. There are seventeen different method books used throughout the state. The most popular is used by 40 of the directors reporting; others by 13, 12, 9, 8, 6, etc., on down to one, including original exercises.

The typical Florida high school has in—

Marching Band:

1. 56.2 members
2. A 137.5 cadence
3. 3.67 snare drummers
4. 1.27 glockenspiels
5. A separate cymbal player

Concert Band:

1. 53.8 members
2. 2.68 snare drummers
3. .74 glockenspiel
4. Separate cymbal player
5. Pedal tympani

Integration

The marching band is undoubtedly the greatest vehicle with which to integrate and display effectiveness of methods. The importance of the marching band is even further realized in our state, where the weather permits marching activity the year around. Band sizes range from twenty to one hundred-fifty members; and although there are a number of marching organizations that have a membership of more than a hundred, only three concert bands include more than eighty students. Marching cadences fall between the extremes of 120 and 180 with the smaller band generally employing the slower cadence.

It can be discerned from the previously stated summary that a good proportion of the difference in size between the marching and concert band is due to the reduction of the number of snare drummers and glockenspiel players when concert work is begun.

We Florida band directors are pleased to know that others are interested in our activities. Percussion work is most certainly receiving its share of attention. Twenty-one different high school bands featured drum solos on concerts during the past year alone. To realize the extent of the school instrumental movement in Florida one needed only to witness the Fuller Warren inaugural parade in January when more than forty Florida high school bands passed the reviewing stand.

PERCUSSION "DEPARTMENT" of DeLand (Fla.) senior and junior high schools. Back row left: Harold S. Rand, principal junior high school; L. Walker Jordan, principal senior high; M. J. Perret, city supervising principal; bandmaster John J. Heney; and Sally Duffill. Heney is a percussion enthusiast. There is a close relationship between community and school music.

BUY YOUR INSTRUMENTS RIGHT NOW!

**Prices not going down—shortages still exist—
Avoid September delays—buy now, say factories**

ELLIOTT KEHL
President National Association of
Band Instrument Manufacturers

THE band instrument industry is going through a period of adjustment resulting from the filling of pipe lines and restoration of seasonal factors, for the first time since the war. This has resulted in some curtailment of employment and reduction in hours. Nevertheless, the industry is a good barometer of business conditions; and if, as prominent government officials and business leaders think, there will be no general recession in 1949, then our industry too should have a good year by prewar standards, despite the current hesitation.

The year 1949 should definitely see the end of major shortages of instruments of practically all types. Some of the larger instruments may be in seasonal short supply, but the days of waiting six months to a year or more for a delivery should definitely be a thing of the past. This has come as a result of slowly increasing production on the one hand, and, on the other, as the result of the satisfying of some of the more urgent demands resulting from the depression budgets of the 1930's and suspended production during the war. The fall rush, however, associated with the reopening of the schools should be avoided if possible, as delays of two or three months may be encountered; whereas immediate to a few weeks delivery would probably be assured throughout most of the rest of the year.

We see little possibility of a reduction in the price of high quality instruments. The cost of labor, which constitutes from 75 to 82% of the cost of manufacture in our industry, has more than doubled for most manufacturers. The same is true of brass, nickel silver, solder, and most other raw material and supply costs. With our labor forces unionized and resisting any reduction in wages—with our selling and administrative costs already sharply reduced from what they were prewar—and our profit margin shaved to 5% or less, it is difficult to see where a price reduction would come from.

There will probably be more lower priced instruments available, but the spread between first and second grade instruments will be narrower than it was before the war; and the difference which does exist will be reflected in greater difference in quality. Under existing conditions costs cannot be reduced by arbitrarily setting lower rates of pay for work done on less expensive instruments. The result will be a closer relationship between price and quality than existed before the war.

We doubt very much if the cost of manufacture will be reduced. The major cost is labor, and there is little or no chance of any reduction there. Our business has fallen off a little, but not alarmingly. Shipments remain reasonably good for this time of year. Our business always starts a sharp upward trend after Labor Day, and we see no reason why it should not do so this year. Some of the dealers bought "off brand" merchandise which they are now finding it difficult to sell. In some cases the bad weather has been a factor in slowing things up. Brands which have been advertised are what the dealers want and what the public asks for. We expect the forthcoming "competitive market" to begin to pay off.—W. W. Wanger, Buescher Band Instrument Co.

R. L. Thompson, sales manager of the Conn Band Instrument Division of C. G. Conn, Ltd., thinks the band instrument business will continue fine in 1949. Conn dealers also feel the outlook is brighter than ever before. Deliveries are still far behind orders due to the backlog from the war.

As to prices, Mr. Thompson feels there is no indication at present that they can be reduced. "Our highly skilled labor is getting a fair and reasonable rate and we have no reason to believe that rate will be reduced. Since the greatest percentage of the cost of our instruments is a labor cost, there seems to be no possibility of lower prices."

Mr. Thompson also points out that the average increase in list prices on the 74 Conn models from October, 1941, to the present amounts to 56.7%, of which 10% is due to the war-time excise tax, which is "payable to the government." Repeal of this tax is the only present factor which would cause prices to drop. "Band instrument prices may seem high but they have not gone up as much as prices of other commodities," he concludes.

Our January 1949 volume was double that of the same month in 1948 and we see no prospect for change as far as our own business is concerned. It is deeply gratifying to us to find our business continuing on the up grade despite the leveling off tendency evident in industry generally. We see no reason why any manufacturer or wholesaler with sound merchandise and an aggressive policy of promotion should fear for the future at this time. —Vito Pascucci, G. Leblanc Co.

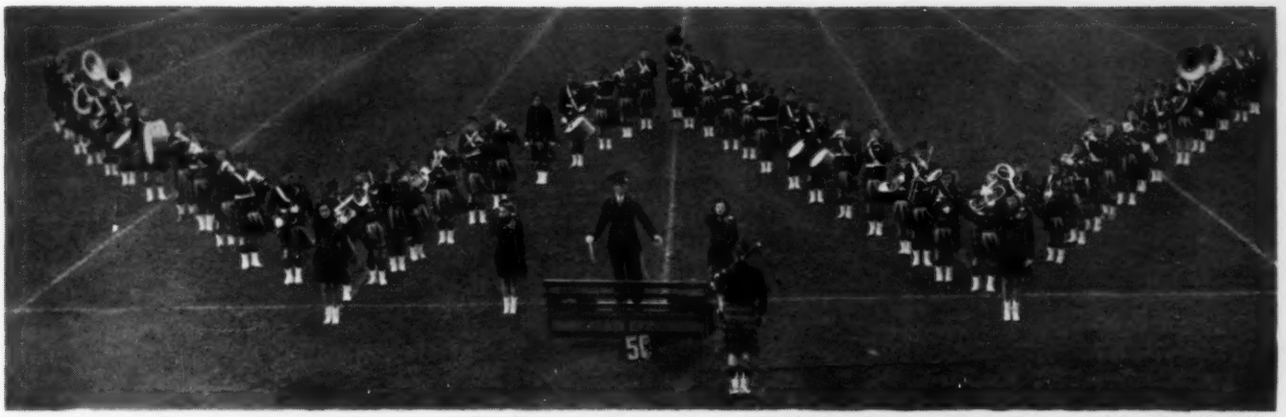
L. W. Echols, sales manager for Pan-American, believes that the prospects are definitely bright because of:

(1) Increased markets due to shortages dating back to the war years, and the greatly increased school population. (The birth rate rose from 1,900,000 in 1940 to 3,700,000 in 1947.)

(2) Increased buying power resulting from high wages and increased prosperity.

(3) The trend to "buy now" to anticipate a possible shortage or controlled supplies of raw materials.

The demand for band instruments still exceeds facilities for manufacturing them. The most discouraging fac-



Student conductor, Howard Simon, forms "W" with band in Scotch kilts. Colors are the same as those of the Clan MacLeod.

WOOSTER COLLEGE BAND MARCHES IN KILTS

The College of Wooster (Ohio) dresses its marching band in Scotch kilts. The college colors are the same as those of the Clan MacLeod. Some ten years ago the then bandmaster sat at dinner next to a lady whose father was the donor of one of the college dormitories. The lady became enthusiastic about the kilt plan and put through an order of wool tartans from Scotland at $100 per uniform. The first shipment was sunk by German submarines, but the reorder came through just before the war. Two Argyle bagpipes from Scotland complement the uniforms.

Present bandmaster, Howard Simon, senior, first undergraduate to lead his alma mater's band, had the unique experience of preparing a Dad's Day program outlined in one of The INSTRUMENTALIST's publications only to find that the band of the opponent had prepared and executed the same program a few moments prior to Simon's entry onto the field. Howie requests that henceforth no program published by this periodical be given at a major game without previous permission, licensing, and guaranteeing against duplication on the same field at the same game.

EDITOR'S NOTE: We are taking up Howie's request with our copyright lawyer at Washington, who is at the moment a bit vague about our being able to guarantee our readers against duplication.

HOOT MON!—It isn't the Clan MacLeod, it's the chilly costumes of the marching band of the College of Wooster.

BUY NOW—

(from preceding page)

tors are shortages of retail salesmen and of band directors.

I cannot see where the music business will do anything but make rapid strides in the immediate future. I do not see it either leveling off or falling off to any extent. Prices have been holding level for the past several months, and I expect that most prices will hold their present level for some time.—Harold Winkler, Boosey and Hawkes.

Other music manufacturers and publishers write that they expect no radical change in prices, supplies, or other factors in the foreseeable future. While the "fantastic" demands experienced during the war years have tapered off, the real or natural demand for products still exceeds production capacities.

It would be wise to order now for next fall.

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MIAMI BAND IN CUBA

The Miami (Florida) Jackson High School swing band and baton ballet flew to Havana to attend and participate in the Cuban capital's annual carnival season. They were accompanied by the mayor, city manager, and other dignitaries, including a representative of the U. S. state department; and their director, Stefan Jones.

The Greater Miami Boys Drum and Bugle corps members, scheduled to lead the carnival parade, made the trip in four planes. They were accompanied by their musical director Caesar LaMonica, and others. The groups were guests of the Cuban government. They performed and maneuvered in the streets, were applauded by the people and photographed by the press, and were received and presented with trophies by President Huan Prio Socarras. The drum and bugle corps flew back to Miami, but the band traveled by Cuban gunboat to Key West, and thence home by bus.

STRING clinic

RALPH E. RUSH
University of Southern California

WHO CAN TEACH STRINGS?

Can they be handled by non-string majors?

QUITE frequently the above question is asked with an inflection that seems to imply a negative answer. Possibly such persons have never observed the teaching of one who, though not a string major, is producing superior results in school work. It is true that the number of such teachers is not large, but it is increasing.

An outstanding example of this kind of teaching was given to the teachers of the Southern District of the California School Band and Orchestra Association at their January, 1949 meeting, when Mr. Vernon Leidig, a French horn major, presented his Virgil Junior High School (Los Angeles) group in a string demonstration. He started with the beginning string class, a mixed string group of about twenty students, playing all the instruments of the string choir except the viola. (He, too, believes that violas can come from the violinists after they have matured.)

In this group the usual procedure for tuning started the rehearsal. Several scales were played from memory early in the rehearsal with a variety of rhythms, bowings and pizzicato effects. It was apparent from the start that this young teacher (this is his sixth year) was learning with his students and having fun while doing it.

Teach Intonation

It has been the writer's experience that pupils of any grade level do not mind being stopped and corrected in pitch if they can sense the improvement as they proceed. Most young teachers seem to be afraid to stop and hold a tone if it is out-of-tune and permit the student to correct it, before going on. Most students will not, however, become bored or lose interest, if their attitude is right. Usually they appreciate the opportunity to develop a more careful approach to playing in tune. A good teacher will stop, and keep stopping, until the class is very much aware of the pitch problem.

Seldom do studio teachers go far without stopping the pupil to correct fingering (closer or farther apart) to improve the intonation; and it is equally necessary in the class, if teachers are to avoid the mistake of permitting pupils to develop the so-called "tin-ear." This is probably why very few studio string teachers believe in the class method for strings. Their pattern of correcting each individual mistake for each single pupil causes them to believe that it cannot be done "en masse." Yet, many schools throughout the country are proving this view point to be wrong. Virgil Junior High School, Los Angeles, is certainly one of them.

The bowing exercises on open strings which included whole bow, half bow, upper, middle and lower third bows, and combinations including these and others were excellently done. Here it was definitely proven that a person not trained in string performance could become "bow conscious" and most sympathetically help his young charges. The practice of starting each exercise with the entire group, and singling out sections and individuals to carry on or repeat as the exercise was completed kept the class very alert.

The use of questions from time to time also stimulated each individual to solve his problem for himself. The meaning of many musical terms found in the music as well as musical symbols that needed to be interpreted were solved for the most part by the pupils. In training string players a teacher must realize that he should always give the pupil, or other pupils, the first chance to answer his questions. The speed and alertness with which these junior high pupils solved their problems was indeed a revelation to us all. It disproved for many the idea that no right answers could come from such a class of beginners. Give your students a trial and see how different their attitude may be toward careful correct procedures.

Rhythm Patterns

In the matter of counting time in the melodic exercises which followed, it was apparent that these young players had been "brought up" to think for themselves. Before each exercise was played, one of the sections or the entire group would count aloud for a bar or two to set the tempo and establish, for the entire group, the correct pattern; then on the last two beats the

Vernon Leidig and his Los Angeles Virgil Junior High groups prove to southern California association that a "brass major" can produce strings.

words "ready, play" were used. As is quite apparent, this is a most valuable exercise to help each individual in his "home practice."

After playing several melodies, Mr. Leidig suggested that in order to further develop independence on the part of each player, he could count or clap a different rhythm from the one they supposedly should be playing to see if they could continue on their own. This he did; and while the class played an exercise of quarters and duplets, he clapped triplets, quadruplets and dotted figures. True to their training, these students carried their parts on successfully and correctly. It was a great game for both pupils and teachers, "fun while learning;" yet I believe the audience of several hundred teachers that had come to watch this string demonstration enjoyed it even more than the participants.

After more than an hour had been spent with the beginning class, the principal, Mr. Roy L. Arnheim, spoke briefly and answered questions pertaining to programming and to maintaining interest at such a high level. It was both encouraging and inspiring to hear an administrator, who, although admitting that he had never participated in musical activities, was genuinely enthusiastic about the string program in his school.

Symphonic Group

The demonstration which followed showed why Director Leidig and Principal Arnheim believe that their students get so much from the orchestra program at Virgil. The Little Symphony (advanced orchestra), the "first team" of the orchestral program, played for about half an hour, demonstrating skill in a well selected program of music that any high school orchestra would be proud to play as well. Here is another example of what can be done by a brass major with a string program—a teacher who is not an expert performer on strings, yet who has been willing to work and learn with his students; an example of innate musicianship, sympathetic understanding, a desire to help boys and girls; and a person who has secured the whole hearted support of his administrator.

Any teacher who is not a string major must realize that a college class in strings or string methods is merely an orientation course and should be followed by individual instruction. A teacher who really wants to do a good job of string class teaching must take individual lessons on violin, viola, 'cello and bass from professional artists to know all the fine points that are necessary to do an adequate job.

This is now possible in several ways. The summer music camps offer one solution, special summer work at conservatories or universities where excellent teachers are available is another way, and any community that has a symphony orchestra has teachers who can give the inquiring teacher all the information required. The important fact to bear in mind is that the class teacher must avail himself of this special information, much of which cannot be found in the text books, before he can coach others. And too, it is preparation for teaching, not performance, that he is seeking.

The workshop on strings at the junior high school level in Southern California sent many teachers back to their schools convinced that if Virgil Junior High could do it, so could their respective schools. Let's hope that many schools throughout our country will be fortunate enough to secure as one of their music teachers a person with similar vision and zeal.

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FOOTBALL IS JUST AROUND THE CORNER

Directors anticipate season explaining technique of photographing formations from the air—not so costly as you might think. Try the Plow, Locomotive, or 'Kickoff'

Readers respond to requests for original ideas

(Send to 'Football Editor')

Air photo of University of Illinois pointing giant cannon at opponent on "Army Day" at Urbana. Below, University of Wisconsin bands strut their stuff for the aerial camera eye. Photo courtesy of Emmet Sarig.

Away back in 1947, football pictures were taken from the top of the stadium. The year 1948, however, saw some changes. Photographers started flying overhead, leaving the top row of stadium seats for movie cameramen and color photography.

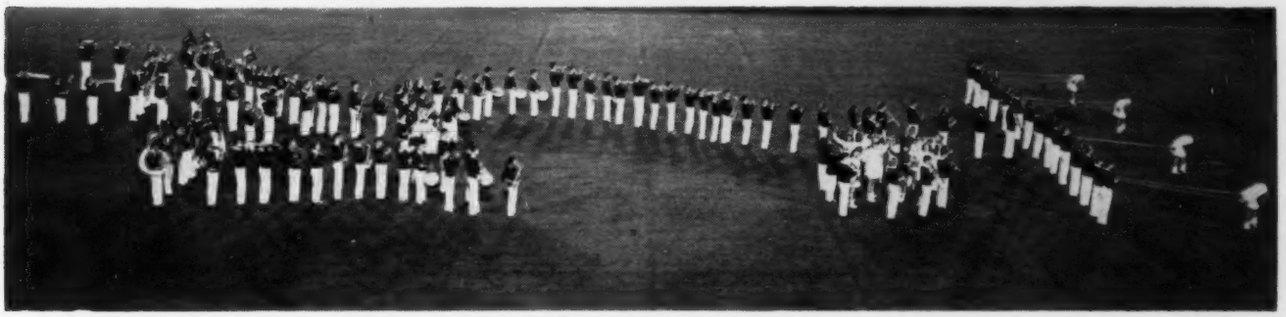
At the University of Illinois, the work was done by the photography department in collaboration with the University's fleet of 34 planes managed by the Institute of Aeronautics. Costs of the pictures are paid by the University Bands department. Pictures are sold to band members and anyone interested. The movies are made available to schools through the Visual Aids Service of the Division of University Extension.

As the University photographic laboratory is a self-supporting unit, charges for its services are made against departments utilizing its services. For regular still pictures the Bands Department pays $1.50 per negative. Aerial pictures are $3.50 for the first shot, $3 for each additional, plus the flying cost of the airplane which for a half-hour trip is $4.50. Color movies are $12 per 100 feet taken.

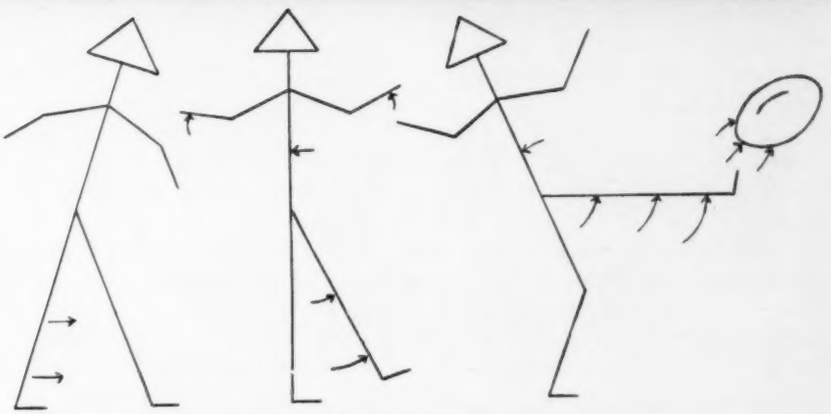
Prints are sold at 10 cents for a 4x5, 25 cents for a 5x7, and 50 cents for an 8x10. At the end of the season the Bands department prepares a composite layout of all formations made during the year. This is rephotographed and 8x14 copies on heavy paper sell at $1.50. The Bands department also does the editing of the movie film.

The edited film then is duplicated and distributed through the visual aids service, which now has four 15-minute reels available. All are silent. One combines formations from 1934 to 1938. The others are formations of 1939, 1940, and 1946. Charges for use of the pictures are $1 a reel plus transportation one way. Priority in booking is given to Illinois institutions.

East Moline, Illinois, did the locomotive with spinning wheels and the moving plow (majorettes furnished the motive power) at the Mississippi Valley, Rock Falls and Chicagoland festivals; Alvar Berghult at the baton.



BAINUM



In the 'Kickoff,' band first outlines football player standing erect; leans forward, takes step, and 'kicks.' 'Football' crosses goal line.

Glenn Cliffe Bainum, whose Northwestern University Band is famous for its formations at the annual all-star game in Chicago's Soldiers' Field, and lately at the Rose Bowl game, used the "Kickoff." At left, the band forms the outline of a football player, and takes a step down the field. The "kicker" then becomes erect, lifts hands, and swings leg. The "football," consisting of a sufficient number of players to form the outline, "flies" down the field and over the goal line.

NOTE—Our readers are invited to share ideas. If you have a successful original and hitherto unpublished maneuver, send it to The INSTRUMENTALIST, Glen Ellyn, Ill. For publication in our next (September) issue, drawings and descriptions should reach us not later than July 15. Artistic and literary ability not essential! Just send us the idea.—ED.

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—Writes Frank Stachow, head of the Wood-Wind Dept. of Lebanon Valley College, Annville, Pa. "We feel that it is a book every music education student should have in his library. It is a *practical aid* to the teacher and should help everyone who reads it do a better job teaching the Clarinet. It is well written and packed with valuable information."

The following have purchased copies for their libraries: State Universities of Indiana, California, Oregon, Texas, Florida, Kentucky; also Northwestern, Texas Christian and several dozen smaller colleges.

Copies have been sold in 35 states, Canada, England and S. Africa.

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Salt Point, New York

BRASS clinic

Conducted by BERNARD FITZGERALD

THE DEVELOPMENT of the FRENCH HORN

WENDELL HOSS
Glendale, California

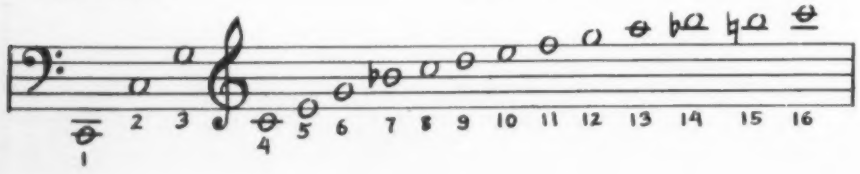
THE FRENCH HORN is the one instrument of all the wind family rightfully entitled to the name, "horn," and in most countries is qualified by no other name. It is a direct descendant of the horn of antiquity, taken from the head of goat or ox, on which primitive people blew their calls of assembly, of ceremony or of battle.

The tone of these natural horns, the early instruments fabricated from metal, must have been coarse in quality and inexact in pitch, as well as limited in range. After centuries of outdoor life, however, during which the horn had come to be most characteristically associated with the hunt, it arrived at its present general contour: of greater length, and coiled for convenience in handling. By blowing in the upper range of the harmonic series of the instrument a greater choice of tones became available.* Finally, in the time of Lully (1632-87) the horn was brought indoors from the fields and forests and became a permanent member of the orchestra, of theatre and court. No doubt the name, "French horn," derives from its early use as an accepted musical instrument by the French.

In its newer, more genteel role, however, certain modifications were called for in tone production on this rather robust instrument. The right hand was introduced into the bell primarily as a regulator of pitch, and could be adjusted to produce tones higher or lower than the natural harmonics of the instrument. This probably marked the change to the left hand in holding the horn.

Without Valves

Eventually the performers developed skill in the use of the right hand in the bell enabling them to play scales and even chromatic passages with considerable fluency. This succession of tones, some open, others of varying degree of stoppage with the hand, must perforce have been very uneven in quality.** To anyone who has studied the Mozart and Haydn concertos, written for the natural horn, it is a never ending source of amazement that these could have been performed at all without the use of valves.



In order to adapt this natural horn, with its limited selection of open tones, to the key of the composition to be played, set pieces, or crooks, were provided to effect a transposition to the desired pitch. This changing of the instrument to each new key would explain the custom, still persisting, of writing horn parts in the "key of C," or rather, with no signature.

As mechanical skill developed, however, valves, one by one, were added to the horn—as to the trumpet—until the standard quota of three was reached. The opening of each valve added tubing to the total length of the instrument, thus lowering the entire overtone series by so many half steps. The customary arrangement of valves is: 2nd valve, ½ step; 1st valve, 1 step; third valve, 1½ steps. These three valves can be used in combinations to lower the pitch still further. Thus by selecting overtones from the different "chords" made possible thru the use of the different valves, a complete chromatic scale of fairly uniform tone quality became available over the entire practical range of the instrument.

"But why," many ask, "is the horn fingered with the left hand, and not with the right, as are the trumpet and other brass instruments?" With the addition of valves to the natural horn coming so gradually, the practice of keeping the right hand in the bell persisted, both for its effect on tone quality as well as for pitch modulation, leaving the left hand to grasp the instrument and to perform whatever technical exercise was required on the newly introduced valves.

The Case Against Valves

As with all mechanical improvements, there was opposition to the use of keyed instruments, many arguing that the valve mechanism clouded the pure brilliance of the natural horn tone. Berlioz, for one, went on record

*In the older editions of the Encyclopedia Brittanica, under the heading, "valves," will be found a most complete analysis of the overtone system in its application to valved instruments. (The latest edition treats of valves in their mechanical function alone.) One paragraph in particular serves to introduce the actual notes of the overtone series: "The harmonic series itself is invariable, whether obtained from a string or a column of air—"

**The hand in the bell extends the vibrating length of the horn, progressively flatting the pitch the farther the hand is inserted, until, on reaching the degree of almost complete stoppage of the air passage, the pitch suddenly jumps way up above that of the open bell—somewhere in the neighborhood of ½ step.

There is a conical brass mute which achieves the same effect as the hand stopping and is subject to the same transposition of pitch. Mutes are also made of different shape, of either fiber or metal, which require no transposition.

in his treatise on instrumentation with a vigorous protest against the mechanized instruments. Even Wagner wrote for valve horns and natural horns, scored separately. The natural horn, however, eventually was completely superseded, with technical requirements increasing as composers took advantage of the greater facility of the valve horn.

Two types of valves have been generally employed on brass instruments: the piston valve, more commonly used by the French, which has become the accepted standard for the trumpet; and rotary valve, more closely associated with the German manufacture, and generally adopted on what we call "French" horns. The real French type instrument is of smaller bore, with bell of lesser diameter, and using piston valves. This horn has been commonly used in England, as well as in France; but it would seem, from the recent visit to this country of the Orchestre National of France, that the French too, are coming over to the German style instrument with its larger bore and rotary valves.

The horn in F, pitched in the middle of the range of transpositions to which the original instruments were subjected, has become accepted as the normal of horn pitch and quality, since the sound of the lower horns seemed too dull, and the higher horns being inclined to be too bright and thin in quality. Not content, however, with the 3-valve horn in F, mechanical ingenuity later added a further improvement consisting of a duplication of the entire valve system of the F horn pitched in a different key—usually in B-flat, a fourth higher than the F horn. By the use of an added thumb valve, the air passage could be changed with great facility, from one horn to the other, giving the performer a selective choice of fingering most favorable for technical execution, for tone quality, or for pitch.

The Double Horn

This double horn has come to be the standard instrument of today. A few performers, however, have taken one step further—to the disapproval of many of their colleagues—and discarded the F horn altogether in favor of a single horn in B-flat. In this case some of the rich quality of the horn in F is sacrificed, for which the per-

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—Dr. Frank Simon

"The Reynolds Double French Horn is the best responding instrument I have ever used and has an unusually easy speaking upper register. I am using it exclusively and I am happy to endorse it."

—Max P. Pottag

Max P. Pottag

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former endeavors to compensate by the manner of his tone production and with the shape of his mouthpiece. The horn mouthpiece generally is deeper than that of other brass instruments and tends toward the conical shape in its inside contour: the deeper and more conical, the softer the tone; the more shallow and cup-shaped, the brighter the tone. Greater diameter in the throat also adds to the fullness and softness of the tone.

The customary bracket of three valves is not sufficient for the single B-Flat horn, and an additional valve is necessary to compensate for the change of pitch in muting. What, by coincidence, amounts to ½ step change in stopping the bell of the F horn changes the pitch of the B-flat horn some ⅔ of a step and requires a compensating valve with a pipe of corresponding length. This actually constitutes a blessing to the performer, releasing him from further transposition when muting his instrument. Without this compensating valve the player on a double horn does not have the use of his B-flat horn in stopping, and must use the F horn, transposing the fingering one half step lower.

A popular addition to the B-flat is a fifth valve adding still greater length of tubing (usually 2½ steps) which in combination with the other valves covers the complete chromatic range of the double horn.

This brings the development of the instrument itself up to date; any comments on methods of procedure in performing on the instrument will have to be reserved for some future article.

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HOW TO WRITE

How to write to be understood is the subject of an article by Edgar Dale and Hilda Hager in the November 10, 1948, *Educational Research Bulletin* published by Ohio State University.

The authors discuss seven techniques necessary for readable writing: (1) Define your audience, (2) Define your purpose, (3) Make sure the logic of the material is clear, (4) Break up your material in digestible parts. Do not pack paragraphs with too many different ideas, (5) Keep vocabulary as familiar as possible, (6) Summarize and repeat at appropriate points throughout the article, (7) Personalize approach.

LET 'GEORGE' DO IT

Commerce Department is still considering the proposal to use teachers as census enumerators in 1950. . . . But the American Federation of Teachers opposes the plan. The AFT insists that teacher participation should be voluntary and that doctors, lawyers and other professionals should be used. . . .

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WILKINSBURG CIVIC SYMPHONY ORCHESTRA

Reichenfeld's Group Wins Acclaim

A great industrial organization developed a fine symphony orchestra from among its employees.

THE Westinghouse Electric Corporation organized, in 1902, the Westinghouse Educational Center for the purpose of providing facilities for recreation and continued education for its workers.

The varied activities of this project eventually included a symphony orchestra, string orchestra, string quartet, woodwind ensemble, brass ensemble, and other chamber groups which appeared in programs and recitals. There was opportunity also, through the cooperation of the University of Pittsburgh, for pursuing work leading to degrees in language, art, photography, hand-craft, etc. A completely equipped gymnasium was provided as well as tennis courts, library, etc. There was a women's chorus, a male chorus, and a male quartet.

By 1948 the symphony orchestra numbered 90 players and consisted of executives, machinists, electricians, draftsmen, chemists, physicists, engineers, clerks, and stenographers employed by the corporation and its affiliates.

Under the capable direction of Eugene Reichenfeld, the orchestra appeared in 56 concerts in Pittsburgh's Carnegie Music Hall and other major auditoriums in Pittsburgh and vicinity. Oratorio and ballet were a part of its interests. Soloists were imported, and critics applauded. The orchestra became a part of the life of the community.

In 1948 the Education Center, in a change of policy, discontinued most of its musical activities to devote itself to technical courses for student engineers. It was necessary to find a new home for the orchestra, and a new sponsor. The Westinghouse Center very generously offered to turn over the entire library and equipment, including basses, violas, cello, French horn, bassoon, 'A' clarinet, percussion instruments, stands, and cabinets—if sponsors could be found.

Patrons were found—33 in all, eight of whom are members of the orchestra! The organization is now chartered as a non-profit cultural institution under the name of the "Wilkinsburg Civic Symphony Orchestra," under the sponsorship of the local chamber of commerce. Rehearsals are held in cramped quarters, and concerts are given in the high school auditorium instead of in Carnegie Hall.

The chamber of commerce, the board of education, and the orchestra are determined to leave no stone unturned to place the orchestra again on a high artistic plane, with ample funds for soloists, music and equipment. Reichenfeld himself is a man of tremendous energy and lofty ambitions. He has been active in public school music, secretary of the Musicians Club of Pittsburgh, member of the Violin Teachers Guild, and active in the Pittsburgh In-And-About Music Educators Club. The Wilkinsburg Symphony must go on!

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ILLINOIS GRADE SCHOOL ORCHESTRAS MAKE GOOD

Growing organization thrills North Central Conference audience at Davenport meeting.

RUSSELL S. SUPPIGER
Maywood, Illinois

ILLINOIS is another state that is not moaning about "our declining orchestras." String activity in the elementary schools of the Prairie State has taken on a new look, and the high schools will reap the benefit in a few years.

It all started only two years ago. Grade school string directors of the northern Illinois area got together to talk and to act. Now there is a Northern Illinois association. Edward F. Wencel is president, and sixteen towns are enrolled, with more coming in. Regular festival programs are given, punctuated by outstanding solos and ensembles. Barbless contests precede the concerts, with judges criticizing but not rating. At the last get-together there were 135 players.

Similar revivals in other parts of the state have been taking place. In the Moline area Frederick Swanson, Herbert Ried and Paul Smith were instrumental in initiating a district organization that has given two concerts; and in the southern part of the state W. H. Beckmeyer and Harry Dunham of Mount Vernon have been equally successful.

Observing the set of the sails, the Illinois Music Educators association decided to feature an all-Illinois elementary school orchestra as one of its major contributions to the North Central Music Educators Conference program at Davenport. Traugott Rohner was again invited to organize and conduct. Outstanding pupils to the number of 140 from all over the state thrilled the audience with a distinguished program under the baton of Rohner and the district chairmen.

The following selections were played: March of the Meistersinger, Wagner-Herfurth; Ava Maria, Bach-Gounod; The Top, Johnson; Melodies by Haydn, arr. Woodhouse; Bells Across the Meadows, Ketelby-Sopkin; Swiss Musical Clock, Johnson; Adagio from Farewell Symphony, Haydn; Russian Chorale and Overture, Isaac.

Illinois has lost its defeatist attitude toward strings.

• • •

CLINICS AND CONVENTIONS

During the past two months some five to eight thousand music educators attended the six division meetings of the Music Educators National Conference in Baltimore, Tampa, Davenport, Colorado Springs, Sacramento, and Portland (Oregon). In former years there would have been the glamor of high school bands and choruses, with a sprinkling or more of orchestras. Since some state authorities have forbidden high school groups to cross state lines or stay away from home overnight, college and elementary organizations are coming to be more in evidence. But, after all, why not build from the bottom? Nothing is more inspiring to an instrumental man than a highly superior all-state elementary band or orchestra.

National Baton Twirling Jambouree is slated for July 20-23 at South Milwaukee, Wis. Six people from each of the 48 states (some exceptions) are eligible to attend. Outstanding authorities of the twirling arts from all sections of the country will be there. Write Don Sartell, National Twirling Clinic, Janesville, Wis.

University of Michigan Bands will sponsor its first National Drum Major Contest May 21 at Ann Arbor, Michigan. Nationally known judges will determine prizes to be given in military drum majoring, twirling drum majoring, and combined drum majoring. Separate classifications for male and female, junior high, senior high, and college levels.—Jack K. Lee, chairman, Harris Hall, Ann Arbor, Michigan.

Tri-State 17th annual festival, Phillips University, Enid, Okla., one of the largest, is announced for May 12-14. Guest directors will include Frank Simon, Ferde Grofe, A. Austin Harding, Karl L. King, Archie Jones, Earl D. Irons, George C. Wilson and many others.—Milburn E. Carey, University Station, Enid, Okla.

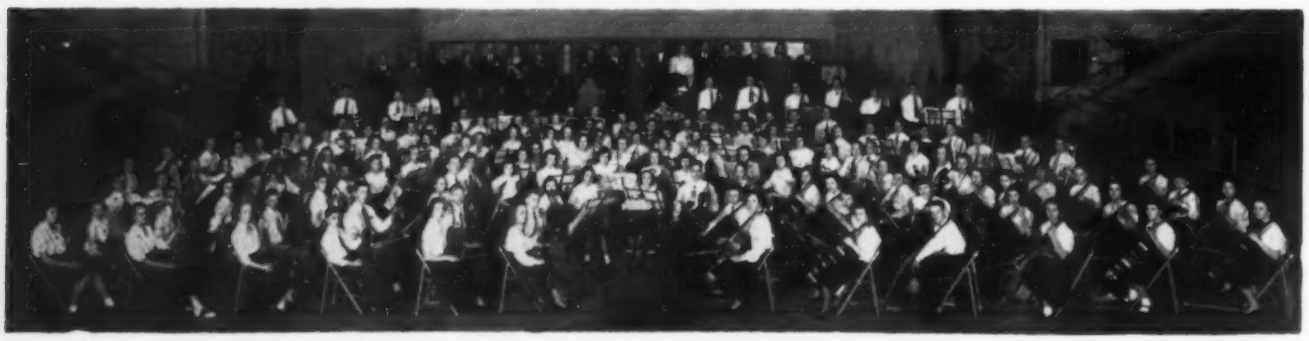
The University of New Hampshire, Durham, announces a two-weeks Youth Music School beginning August 15. Among guest conductors will be Frank Simon of Cincinnati Conservatory and Traugott Rohner of Northwestern University.

University of Wisconsin, Madison, will conduct its 20th annual music clinic July 5 to Aug. 14. All-state band directors conference, July 5-24; all-state orchestra and choral directors, July 26-Aug. 14. Frederick Ebbs, Baldwin-Wallace College, Berea, Ohio; Richard C. Church, U. of W.; and J. Russell Paxton, Indianapolis, will act as chairmen of respective divisions.

Women's College, University of North Carolina, Greensboro, will conduct a string institute July 6-July 15.—H. Hugh Altvater, Dean.

(Continued on next page)

All-Illinois elementary school orchestra plays for Conference members at Davenport, March 19. Traugott Rohner of Northwestern University, the Evanston schools, and the "Instrumentalist," was organizing chairman and conductor-in-chief. It was a high light of the sessions.



CLINICS—

(from preceding page)

Culver-Stockton College, Canton, Mo., announces its second annual Drum Major School, said to be the largest in the United States, for July 18-22. Rope spinning, flag swinging and tap dancing are included in course.

Robert Willaman (author "Clarinet and Clarinet Playing") will be a clarinet clinician at the University of Michigan July 25 and 26.

University of Oklahoma all-state orchestra and string clinic, Feb. 2-4, had Victor Alessandro, conductor of the Oklahoma State Symphony Orchestra; Gilbert Waller, University of Illinois; Joseph Fuchs; meeting of ASTA; string instrument repair clinic; and materials clinic. — Walter L. Haderer.

The Kentucky all-state orchestra has been revived after ten years. The Kentucky Band and Orchestra Directors Association, headed by James E. Van Peursem, collaborated with the Kentucky Music Educators Assn., the Kentucky Education Assn., and the Louisville school music department to revive the activity and engage Orien Dalley of the Wichita (Kansas) Symphony as conductor of the annual concert set for April 1 in Louisville.—Fannie E. Stoll.

University of Illinois sponsored the Festival of Contemporary Arts Feb. 27 to April 3, including music, art, dance, theatre, architecture and films. Long list of celebrities included Igor Stravinsky as guest conductor.

Southern California fourteenth annual festival had over 2,000 students entered over a month before the dates, April 21-23, at Fullerton. Ralph Rush, USC, and Nicholas Furjanick, Long Beach, were billed to direct orchestras; and Karl Ernst, Portland, to lead massed bands of 2,000 players. Student conducting was announced as a feature.

Arthur Jordon Conservatory, Indianapolis, sponsored a conference in February, in which some thirty panels, clinics and conferences were packed into two days. Topics included repair, bowing, materials, teaching problems, etc. Guest speakers from over the state were in attendance.

Missouri Music Educators conclave at Columbia featured reading new materials, showing films, and discussing teaching problems. Conductors and clinicians included H. E. Nutt, Paul Van Bodegraven, George C. Wilson, Gerhard Schroth, Elizabeth Mulchy, and others.

Third annual Western Kansas String Clinic, Fort Hays State College.

Fort Hays State College conducted third annual Western Kansas string clinic with parts or all of the string sections of ten towns in attendance. Emanuel Wishnow of Nebraska University and Charles Horner of Norton, Kansas, conducted. Playing unison (prepared) solos for criticism, and a large display of solo materials were features.—Robert M. Taylor.

South Dakota had its first orchestra clinic-festival March 5 in Watertown. About 150 students from 10 towns responded to the invitation of the state string teachers association, of which Floyd Glende of Aberdeen is president and Ruth Sawyer of Huron is secretary. They plan to make the clinic an annual affair.

Ludwig College of Music, St. Louis, secured Wm. D. Revelli, Burnet Tuthill, Franklin C. Kreider, Robert Weatherly, Charles Camacho and John F. Kiburz in February and March in a series of clinical workshops.—Elbert Edelbrock.

Texas Music Educators featured Clarence E. Sawhill and Glenn Cliffe Bainum as directors of their two all-state bands of 115 members each. Brooks Morris and Eric Sorantin conducted the orchestra. The meeting was held in Galveston.

Wayne University, Detroit, promoted a semester of courses in "neglected" instruments—cello, oboe, tuba, French horn—under eminent instructors. Graham T. Overgard heads the music faculty, with an advisory committee of leading music educators.

North Carolina clinic cello section.

North Carolina all-state orchestra rehearsed for two days at Greensboro under Merle J. Isaac of Chicago for their 1949 concert. A banquet and a broadcast highlighted the festivities. J. Kimball Harriman and D. T. Helberg of Greensboro were co-chairmen of the organization.

Arkansas School Band and Orchestra Association held a series of district clinics, followed by a three-day all-state affair at Russellville. Two symphonic bands of 100 members each were formed, one for senior

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high students, the other on the junior high level. J. Raymond Brandon is president of the ASBOA.—Byron L. Wilson.

Manchester College, Indiana, engaged Leopold Foederl of Chicago to be guest conductor of their third annual festival for string students, scheduled for April 23. Plans included the enrolling of 100 or more participants from the local string symphony and high school students invited from important music centers.—Vernon H. Stinebaugh.

South Carolina Band and Orchestra Directors Association arranged for a high school band clinic at Winthrop College, Rock Hill, directed by Mark Hindsley (Illinois), and an all-state high school band at Columbia (S. C.) under the baton of Emmett Gore of Winthrop. Some 2,000 high school musicians were expected to attend.

Seven school bands in Woodford County, Illinois, assembled for a festival concert in March in Minonk. Mark Biddle (Knox College) directed. Directors in previous years were Lee Hope (Notre Dame) and Forrest Woodman (Peoria.)

South Dakota State College of Agriculture and Mechanic Arts brought Mark Hindsley, Joseph Bergeim, Joseph Skornicka, C. Wallace Gould, Kenneth L. Pace and Arne B. Larson to the campus for a three-day methods-materials-discussion clinic.

Joplin.—Space here does not permit accounts of local concerts and programs. The exception this month is T. Frank Coulter's five-day (11th annual) affair March 15-19 at Joplin, Mo. Reasons: the printed program (no advertisements) was 30 pages long and listed in addition to chorus, orchestra and band: 40 vocal ensembles, 58 string solos, 159 wind solos, and 378 piano solos (elementary through junior college).

Indiana University featured a Careers Conference in March. Guests included R. L. Thompson (C. G. Conn, Ltd.) and Marguerite Hood (University of Michigan). Topics: Merchandising in the Field of Music, Music Education as a Career, Professional Music, College Music, etc.

University of Missouri summer workshop offers ten scholarships June 13-24. George C. Wilson in charge, James P. Robertson guest. All Instrumental courses and theory. Meals, $17.00; sleeping, 25c per day. Students with band or orchestra experience, ages 13-19.

MUSIC DEPT. BURNS

The building housing the music department of the University of North Dakota at Grand Forks was destroyed by fire March 10, and all the band, orchestra and vocal music properties were totally destroyed, including pictures of all the University bands since 1927, music, records, 30 uniforms and many instruments, including five grand pianos.

Despite the fire, the band made its spring tour March 17-24 through the loan of instruments, music and properties supplied by the State Agricultural College at Fargo, Moorhead State Teachers College, University of Minnesota, Crookston High School, and the Grafton (N. D.) Community Band.

Director John E. Howard, who has been in charge since 1927, states that the loss to the band amounts to $25,000; but that in spite of the catastrophe, the band will carry on.

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From Our Readers

THE PUPIL'S THE THING

Brass Embouchure

"In your January-February issue Bernard Fitzgerald states, 'Tones in the high register require more muscular contraction . . . than is required for low tones.' I note with interest that this statement is challenged in your March-April issue by George E. Reynolds. Mr. Reynolds asks whether or not certain etudes can be well played by Fitzgerald's method.

"I do not know what technique Mr. Fitzgerald uses in his personal performance, but I will testify that when I heard him play a few years ago he exhibited a relaxed but brilliant flexibility over an astonishing range. To hear him play was an exhilerating experience. Whether or not he is able to pass this tireless virtuosity on to his students, I have no way of knowing. Since he has been in the field for many years, I assume that he has developed a teaching technic which equals his performance technic. Strangely enough, however, I have noticed that many eminent teachers do not themselves use the methods which they teach. Whether this is deliberate or is the result of inability to analyze the bases of their own success, I do not know.

"It is astonishing, too, to note how many performers violate every rule of embouchure development and use, but they perform with amazing and effortless dexterity over the entire range of the instrument. Photographs of some of these embouchures would make excellent illustrations of 'Faults to be Avoided' in brass methods, yet these players out-perform and out-last both their teachers and their supposedly better-taught colleagues.

"Just a week ago one of the best trombonists in my organization was in Chicago with me. At a music store we encountered a famous trombone teacher who brought up the subject of embouchure. Mr. X told my boy that he should move his lower jaw forward until the upper and lower teeth were in perfect line, then, as he moved into the higher register, he should further extend the jaw until the lower lip carried the entire pressure of the instrument. Within an hour we were across the loop having lunch with another equally famous teacher of the same instrument. Unaware of the previous converastion, he told my boy never to push the lower jaw forward, but, on reaching the higher register, to divert the air stream downward in the mouthpiece so that it hit the bottom of the cup increasingly close to the lower lip. Certainly these men conflicted in their teachings, yet each has great range, flexibility and endurance in his own playing.

"It is not, in my opinion, the teacher's method which makes him successful; it is his ability to analyze and capitalize on the student's physical make-up with as little artificial intervention as possible. May I say also, just within the fraternity, that I believe many famous teachers become famous by publicizing the successes of their naturally gifted students while they reject or keep silence concerning their less fortunate problem cases.

"Perhaps the only conclusion is that teaching is a creative art, to be founded in the experiences of the teacher but constantly reshaped and molded to utilize and develop fully the infinitely varied physical attributes which make up the natural embouchure of each individual student." — Irving Tallmadge, Proviso High School, Maywood, Ill.

"I am just beginning to be sure of high C . . . Mr. Herbert L. Clarke changed his own method seventeen times. So there must be at least 17 ways of playing, and he knew them all. Fred Innes told me this 'no-pressure' was all the bunk—you have to use some."—William R. Charles, Oak Park, Ill.

FITZGERALD OK!

"My trumpet playing experience has included both the stretch and contraction methods. I learned the contraction method from Louis Maggio of Los Angeles. A famous student of his is Rafael Maendez. (Please refer to inside cover of Maendez record album—Coast Records.) I'm sure Mr. Maendez has no trouble playing any of the exercises listed by Mr. Reynolds.

"If Mr. Reynolds' article is referring to an article written by Bernard Fitzgerald, I would like to add that I think Mr. Fitzgerald is doing a marvelous job in bringing the correct approach in brass instruction to his readers."—Francis Cantu, Calistoga, Calif.

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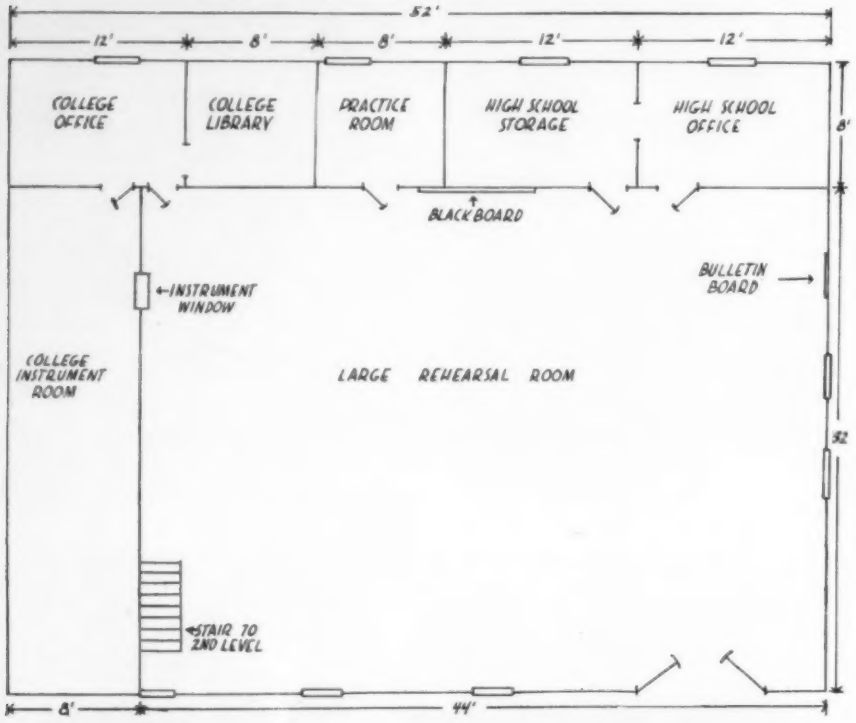
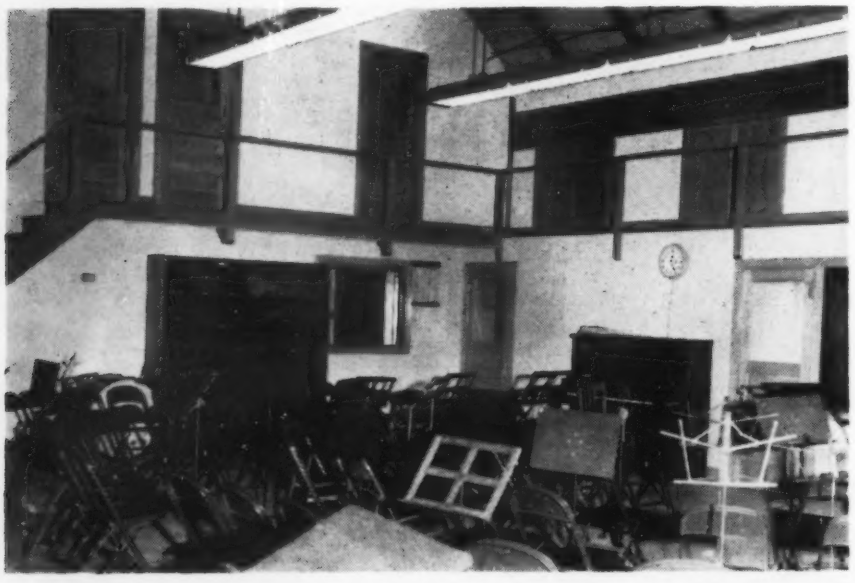
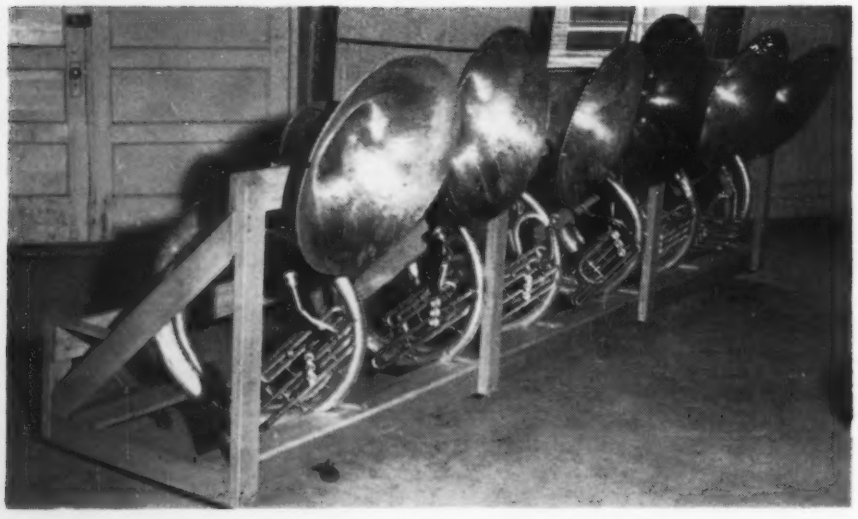






Emergency Housing

THOMAS S. RICHARDSON
Eastern Illinois Teachers College, Charleston

MANY bands and orchestras rehearse in buildings or rooms that are entirely inadequate in size. We devised a plan to utilize the much-used quonset building. The floor plan was set up to accommodate a college organization whose space was shared with a training school. Many variations of this floor plan can be made; however, this one has been tried and has proven to be very acceptable, both for size and acoustics.

Two of the main problems were insulation and acoustics. First an insulation material (Spray-O-Flake) was "sprayed" on. This in turn was covered by a white acoustical material in the same manner. To aid in dispersing the heat that is caused by the hot summer sun, a large exhaust fan was placed near the top of the building at one end.

The over-all floor space, 40x52 feet, was partitioned off so as to provide office and storage space for both the college and training school. Due to the height of the building, it was possible to utilize the space above the offices and storage rooms to provide three practice rooms, uniform storage cabinets (see picture), and storage space for traveling cases. The main rehearsal room measures 32x44 feet, and has proved adequate for a 100-piece organization.

Heating may easily be taken care of by running a steam line to the building and connecting it to large ventilating fans.

Quonset huts come in varying lengths; consequently, if a school purchases one, it would be advisable to provide for as much space as possible. It is a rare school that has adequate storage space for the various supplies that it must keep on hand all year.

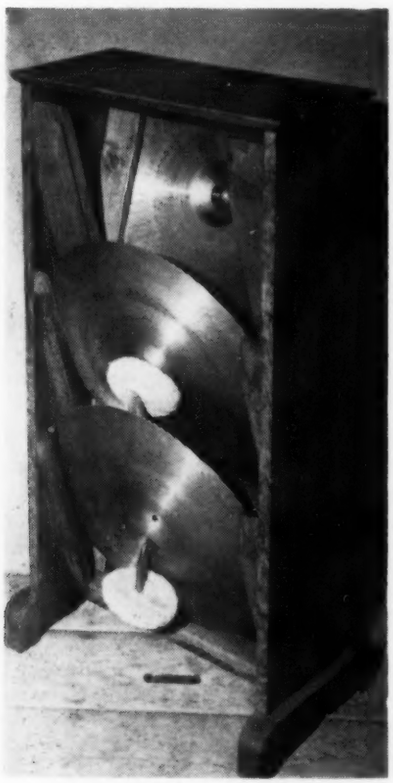
Pictures: Upper left and middle, rehearsal room and office in quonset building; bottom, rack with casters saves time, space, and damage to tubas.

(Continued on next page)

PORTABLE CHIME RACK

A set of chimes can be made more portable by adding two wheels and a brace to the under side. With such a device, it is possible to use the chimes on a football field, as well as more readily move them within a building.

CYMBAL STAND



Directors are continually finding cymbals lying where they invite someone to step on them. A carpenter or handy man can make a rack where the discs may be stored out of harm's way—T.S.R.

DRUM MAJOR CAMP

West Virginia's Oglebay Institute Drum Major Camp is set for Aug. 15-29 at Oglebay Park, Wheeling. Two fine high school bands of 100 players each will serve as laboratory. Devon Kesling of Ohio State University will be the featured instructor. Enrollment limited.

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The relationship of these family groupings to our fundamental harmonic basis of soprano, alto, tenor and bass is highly important. A few points in question will show quickly with what abandon we have selected the chosen few.

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Clarinet	Oboe
Saxophone	English horn
	Bassoon

No Reed
Piccolo
Flute

The tabulation is illustrative of the present-day woodwind family. It consists of many types whose tone qualities are as different as the make-up of the instruments themselves. This is a serious problem in the light of instrumentation. We lack complete families in the cylindrical no reed section, having the soprano only, but no alto, tenor or bass. The conical double reed section is only partially complete with only the soprano and tenor in use—no alto or bass in common use. The cylindrical single reed section is well developed, especially if there be some improvement in the alto clarinet either by a change in the instrument or through a better approach in writing for it. The conical single reeds, while serving practically, are still short of a true soprano voice and an acceptable alto. Here, as in the clarinet family, some experimentation has been made with the alto saxophone in F, and probably to considerable advantage; but using an alto voice for both soprano and alto as is now being done is not consistent.

The woodwinds should be complete with *four* complete families: conical double reeds, conical single reeds, cylindrical single reeds, and cylindrical with no reeds. Each should be complete with soprano, alto, tenor or baritone and bass.

The Brass

A similar but more striking situation exists in the brass family. Here we have conical and cylindrical instruments:

Conical	Cylindrical
Cornet	Trumpet
Mellophone	?
French Horn	?
?	Trombone
Baritone	?
Bass	?

The interchange of instruments, conical for cylindrical and vice versa, is as common as it is misunderstood. If cornets are sweeter than trumpets and more mellow in tone, why are they not of value in the orchestra? If trumpets are used in orchestra because of their brilliant fanfare quality, why isn't this of greater value in band?

The cornet is approximately four feet long and is the soprano of the conical brass. For the alto we have the French horn. Would not an additional instrument between the cornet and baritone be of value? With the French horn pressed into this service, we are using harmonics of an instrument which by its very construction finds the lower harmonics not only more difficult but inadequate for alto purposes. The conical brass is also without a true tenor, and thus looses much of the brilliance possible.

The cylindrical group can boast only the trumpet (soprano) and the trombone (tenor). There is neither an alto voice, baritone voice, nor a bass, although the French horn might well be pressed into this service.

In our present band instrumentation, we are reticent to accept a well-tuned instrument of mellophone type as an alto in the conical group. Surely there is a place for a definitely alto-voiced conical instrument, thus freeing the French horn for a part fitting the dignity of this instrument. While some question the value of the cylindrical alto trombones in our American instrumentation, there appears to be a place for such a voicing between the trumpet and the trombone. The same is true of a cylindrical baritone and a bass voice. At present we attempt to substitute conical instruments for cylindrical ones.

Considerable thinking is due the problem of our band instrumentation. The value of an instrumentation with full and complete families can only be appreciated through experience, of course; but once achieved it will probably never be discarded.

BAND OF SAVANNAH, TENN., 1894

Note Eb cornets, prevalence of 'bell-up' models, and absence of reeds. Contributed by Charles E. Doran (front, second from left), only living member. Doran lives at Huntingdon, Tenn., and has been teaching 55 years —authorized to give band credits by special act of state legislature.

$750 FOR A SYMPHONY

An offer of $750.00 for a new and original symphonic composition of not less than fifteen minutes duration is made by the New York Washington Heights "Y" Orchestra, Maxim Waldo, Conductor. Score and parts must be submitted by June 15, 1949. Each composition submitted will be played by the orchestra in rehearsal. The finalists will be played for a concert audience, and the winning composition will be selected by the audience by secret ballot.—Maxim Waldo, Ft. Washington and 178th St., New York 33, N. Y.

Mrs. J. Tatian Roach

It is with deep regret that we announce the passing of Mary R. Roach, wife of J. Tatian Roach, head of our educational department, on March 14. Mr. Roach is well known in both the trade and educational fields.—Music Publishers Holding Corporation.

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Two Pastorals: Christmas Morning In Normandy; In Gironde Valley (W 1052)...60

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DRAKE CLINIC

The Central Iowa Bandmaster's Association Clinic at Drake University March 26 drew 458 people from over 50 schools. Guest conductors were Carleton Stewart, Robert Lowry, and William F. Ludwig, Jr. The group recommended legislation to permit Des Moines to tax for a municipal band, and for cities over 40,000 to have summer teaching programs; and invited the Iowa High School Music Association to co-sponsor a state marching band clinic this coming summer.—Bill Mason.

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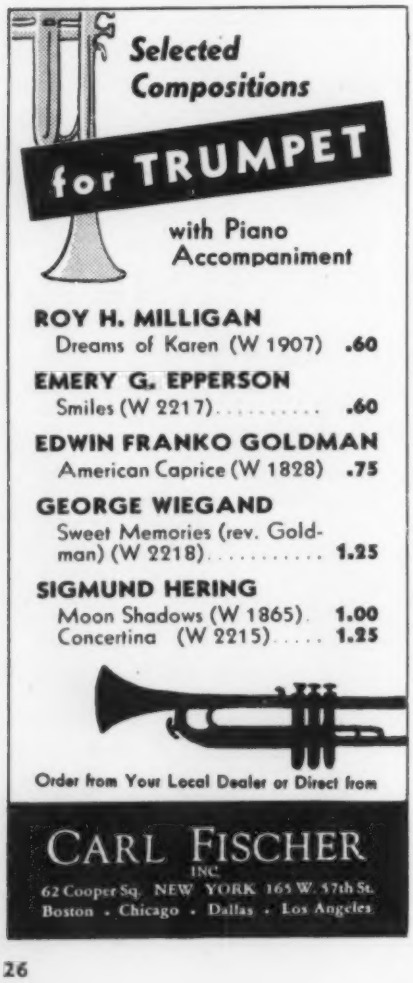
The Instrumentalist's Bookshelf

"Musical Instruments," Karl Geiringer. 1945. $4.00.

A major reference work on the history and the development of musical instruments is a requisite in the library of every teacher of instrumental music. *Musical Instruments* fulfills such a requirement. It includes the usual information which may be found in most such treatments, but it also includes much more. In order to relieve the text of many definitions, a summary on acoustics is given in the first chapter. Thereafter, musical instruments are presented not according to the usual manner by choirs of instruments but by periods in history. For example, one who wants to know about instruments in the time of Bach, will consult the chapter on the Baroque period. The extensive and excellent final chapter covers the Romantic period to the present day, including electronic instruments. Many illustrations, some appearing for the first time, and superior writing, makes for interesting reading. 228 pp.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TO OUR READERS

The books listed here have been carefully screened by our critics, and are recommended as most necessary for the instrumental director. Orders may be addressed to the office of this magazine. All books will be sent postpaid if remittance accompanies order.

"Education for Musical Growth," James L. Mursell. 1948. $3.50.

This book is practically a "must" for every director of instrumental music. Contrary to what might be expected, the content is not theoretical, but practical and sensible. For example, "It is the mature artist, not the beginner, who can get most out of large doses of isolated study and practice. The reason is that he has experience enough to be aware of its relationship to actual musical uses and application." This we can apply directly to our teaching.

One should keep in mind that Dr. Mursell is an eminent authority not only in music education but also in general education and psychology. His texts in non-musical field are required reading in most colleges and universities. He brings the vast experience and experimental evidence from other fields to the area of music and music education. "All power and all fulfillment come through growth. This is a nutshell summary of the development point of view. It is true of every field of human endeavor, certainly including music.". . . ."All musical activities, experiences, endeavors, and learnings should be thought of and planned as episodes in a process of musical growth." These are brought down to earth in terms and ideas which have meaning to instrumentalists. 343 pp.

"The Recording and Reproduction of Sound," Oliver Read. 1949. $5.00.

An appraisal of the circuits, equipment, accessories, and philosophies that have been developed about recording, broadca.ting, televising, etc. by one who has had practical experience. An easy-to-read style of presenting technical information with clarity. 6x9 cloth, 180 illustrations. 304 pp.

"The Art of Plain Talk," Rudolph Flesch. 1946. $2.50.

This is not a music book, yet it is so practical for the teacher of instrumental music that every director should read it. Dr. Flesch briefly states his purpose, "It tells you how to speak and write so that people understand what you mean." Whether you want to write an effective article, say for The INSTRUMENTALIST, or whether you wish to talk more explicitly to your students, the book will meet with your approval. If you are a college teacher, you will be interested in knowing that this book is required reading in many classes. You who do not like theoretical English will approve. For once you will enjoy a subject usually not considered interesting. If you can't afford to buy a copy, borrow one from the library. 205 pp.

"Band and Orchestra Handbook," 1946. $1.00.

No author is given, as a number of people collaborated in its production, assuring a variety of materials rarely found within one cover. Hardly any book offers more for the money. Complete set of wind instrument charts included, alone worth the entire cost. With summer about upon us, the chapter "Band and Orchestra Summer School" may supply the very information you seek. Twelve interesting and practical chapters.

Remember, the cost of books for your personal library is deductible from your income tax.

BOOKS REVIEWED IN PREVIOUS ISSUES

"Basic Studies for the Instruments of the Orchestra," Traugott Rohner. 1948. Student's books, 50c; conductor (piano), $1.50.

"The Clarinet and Clarinet Playing," a text for Beginners, Advanced Players, Listeners, Robert Willaman. 1949. $3.75.

"New Formations and Materials for the Marching Band," Richard Lee Schilling. 1948. $1.50.

"The French Horn," Birchard Coar. 1947. $3.00.

"The Victor Book of Symphonies," Charles O'Connell. 1948. $3.95.

"Getting Results with School Bands," Prescott and Chidester. 1938. $5.00.

"Success in Teaching School Orchestras and Bands," Charles B. Righter. 1945. $3.50.

"Instrumental Directors Handbook," Sylvan D. Ward. 1940. $1.25.

"Instrumental Music in the Public Schools," Theodore F. Normann. 1941. $3.00.

"Band Pageantry," Hal Bergan. 1948. Manual, $1.50; parts ea. $.40.

"Fundamentals of Drill," Carroll R. Dale. 1940. Paper, $1.50; cloth, $1.75.

"Music Library Manual," M. L. Balliett. 1940. $1.00.

"Music for the Violin and the Viola," Hans Letz. 1949. $2.50.

"Building the School Orchestra," Raymond Norman Carr. 1923. $2.00.

IT TAKES ALL KINDS

The illustration shows a part of the family of clarinets manufactured and sold by the Leblanc Company in Kenosha, Wisconsin--said to be one of the most complete lines in the world. Left to right: Ab, Eb, C, Bb, A. Alto, bass and contrabass (Bb) clarinets are not shown in the picture.

Ab clarinets are said to be very popular in some European countries, especially Italy, where they are apparently used in place of piccolos. They are believed to be superior to the Eb clarinets, in that the high tones do not have a tendency to flat. Most of the Eb and Bb clarinets find their way into school bands in this country. Most symphony men prefer the A clarinet because of its superior tone. The C clarinet is obviously a convenience when playing from non-transposed parts or substituting for a missing oboe. Old timers remember when professional clarinetists kept a rack by their desks with three clarinets ready for instant interchange.

The Eb clarinet, often neglected or, like the viola, present in name only, has lately been a matter of controversy in the pages of this magazine. In the opinion of Vito Pascucci, president of the Leblanc Company, the Eb clarinet requires a special embouchure, and the player should be a specialist on that particular instrument.

The Ab soprano, demonstrated at the Regional MENC meetings, looks like a good, fat piccolo. In tone it resembles the regular clarinet surprisingly.

WANTED: MORE COLLEGE MUSIC SCHOLARSHIPS

With the ever increasing costs of going to college more scholarships are being sought by high school seniors. We need more scholarships given by music schools with an emphasis on not only superior musicianship but also those character traits which are so essential in a superior band and orchestra director. Leadership and intelligence are important. The best insurance for having superior material in our schools of music as well as in the future ranks of music teachers is to channel the superior high school students into our music schools. Effective means for attracting them to those schools are attractive scholarships.

Though the INSTRUMENTALIST is written exclusively for the Teacher, we are told that the band and orchestra students who have seen a copy on the director's desk read it with great interest because they like the emphasis on practical subjects and because they like the adult approach.

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Instrument Thief Roams Country

Music directors are warned to be on the alert for an instrument thief who has been appearing in various parts of the country posing as a director or prospective student. We are informed that he stole, on January 21, during an "enrollment" interview, a flash camera, a wallet containing $48.00 and private papers from Horace Edward Pike, Director Temple University Symphony Orchestra, Philadelphia. On February 1st, according to Mr. Pike, he obtained money under false pretenses from the Jewish Welfare in New Haven, Conn. He also appeared April 1st at Texas Christian University, and while a guest of Leon Breeden, director, disappeared with two clarinets, a Leblanc Serial C 329 and a Conn A.

The thief uses various aliases, including Peter Considine and the name of Mr. Pike, and on one occasion posed as the son of Mr. Pike. He is about 5 feet 10 inches in height, slight build, wears thick-lens glasses, and has a slightly discernible scar under his right jaw. Claims to play and own a Loree oboe, and to make his own reeds. Has a bassoonist "friend" whom he calls Bob Franks. He is at home on a campus. He may appear as a prospective band or orchestra member, or as an auditor at a concert. He frequently wears a tan aviator's coat and no hat. Smooth talker—knows the language of the musician.

If a man of this description is observed, he should be watched and given sufficient leeway to be caught with a stolen instrument and turned over to the local police with the above information, so that they can contact the Philadelphia police.

PROTECT YOUR ROSIN

A simple and effective method of adding a degree of protection to your round cake of rosin is to wind a strip of Scotch tape several times around the circumference of the cake, allowing a slight margin at the top for wear. As the rosin wears down to the edge of the tape, the tape should be replaced by a narrower strip. It will not be a positive guarantee that your rosin will not shatter when dropped, but it will keep the cake intact and serviceable, even if it is broken into two or three pieces. With a reasonable amount of care, a broken cake of rosin can thus be used for a considerable length of time. This plan will only be useful if you keep the applying surface of your rosin cake absolutely flat.—N. Laurence Burkhalter, Bluffton College, Ohio.

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NEXT ISSUE

The next issue of The INSTRUMENTALIST will be mailed on or about September 1, since this magazine is published every two months, except during the summer. Material for this issue should be mailed as early in the summer as possible, but not later than August 1. If you move, notify us in advance, giving both old and new addresses.

WHY BANDMEN QUIT

Elsewhere in this issue there is a call for experienced bandmen to accept more remunerative positions. The cry of the average parent is, "I didn't raise my boy to be a musician." It is interesting to note that in business, commerce and industry there are perhaps a hundred types of openings for which band experience is a prerequisite.

LISTEN TO THESE PROGRAMS REGULARLY!

Below is a tabulation of outstanding network programs selected and edited by Alpha Corinne Mayfield of the Southern College of Fine Arts, Houston, Texas. Miss Mayfield is national chairman, committee on Utilization of Radio for MENC.* Consult local schedule. Some are transcription programs and vary from station to station.

CST

7:30 AM Sunday ..... String Quartet — NBC
7:30 AM Sunday .....Coffee Concerts, Earl Wilde — ABC
8:00 AM Sunday ..... Sunday Morning Concert Hall — ABC
8:00 AM Sunday .....Tone Tapestries, Organ and Violin — MBS
8:30 AM Sunday ..... Mutual Chamber Music Ensemble — MBS
10:30 AM Sunday .....Salt Lake City Tabernacle Choir and Organ — CBS
11:00 AM Sunday .....Alan Lomax, Your Ballad Man — MBS
12:30 PM Sunday .....Piano Playhouse, Four-Piano Team — ABC
12:45 PM Sunday .....Music Box — MBS
1:00 PM Sunday..... First Piano Quartet — NBC
1:00 PM Sunday ..... Air Force Band — MBS
2:00 PM Sunday ..... New York Philharmonic Symphony (Programs in advance $5.00) — CBS
3:30 PM Sunday ..... Metropolitan Opera Auditions of the Air — ABC
4:30 PM Sunday ..... RCA Victor Show, Merrill — NBC
6:00 PM Sunday ..... Horace Heidt — NBC
6:30 PM Sunday ..... Carnegie Hall — ABC
8:30 PM Sunday ..... Album of Familiar Music — NBC
9:00 PM Sunday ..... Voices of Strings — MBS

9:00 AM Monday through Friday ..... Fred Waring — NBC
12:00 M Monday .....Boston Symphony Rehearsals, Koussevitsky — NBC
7:00 PM Monday .....Railroad Hour — ABC
7:30 PM Monday ..... Firestone Orchestra and Soloists — NBC
8:00 PM Monday ..... Telephone Orchestra and Soloists — NBC
9:00 PM Monday ..... Carnation Orchestra and Soloists — NBC

8:45 PM Tuesday ..... Detroit Symphony, Krueger — ABC

9:00 PM Wednesday ..... Fred Waring — NBC

8:00 PM Thursday ..... Kraft Music Hall — NBC
9:30 PM Thursday ..... Fred Waring — NBC

7:00 PM Friday ..... Highways in Melody, Cities Service — NBC

11:30 AM Saturday .....U. S. Army Band, Campus Salute — MBS
1:00 PM Saturday ..... Metropolitan Opera ("Opera News," in advance $4.00) — ABC
4:00 PM Saturday ..... CBS Orchestra — CBS
5:30 PM Saturday ..... NBC Symphony Orchestra — NBC
9:00 PM Saturday ..... Chicago Theatre of the Air — MBS

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*Dr. Archie Jones, Over-all Chairman, Radio in Music Education for MENC

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3. **MUSICAL GEM** Overture
4. **TO MY BEST BELOVED** Serenade
5. **BOLD AND BRAVE** Overture
6. **QUEEN CITY** Overture
7. **ROYALTY** Polka
8. **CALEDONIA**—Cornet Solo
9. **AMOUR**—Andante and Waltz
10. **IN MARTIAL ARRAY**—Solo for Baritone or Cello
11. **PELL-MELL** Overture
12. **THE EMPRESS** Serenade
13. **TWINKLING STARS**—Serenade
14. **TRYME** Overture
15. **THE HOTTENTOTS** Caprice
16. **CLIMAX**—Bass Solo

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IT'S NEWS TO US

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"BOIL" YOUR CLARINET

A new low-priced clarinet that can be boiled or frozen in ice (according to announcement) is said to be the first "new" clarinet in 30 years. Take it with you to the tropics or the frozen north—it is advertised as immune to temperature and humidity changes. $98.50 to $110.00 with case. Trumpets and trombones bearing same trade name, $98.50 to $110.00.

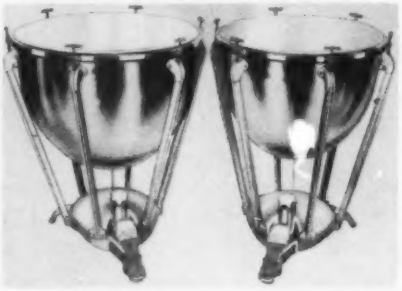
MUSIC WRITER

You have heard rumors about a typewriter that copies music. Here is the machine and a sample of its work. Copies a single part, a piano score, or a whole orchestral score. Judge for yourself.

BOW-FLEX

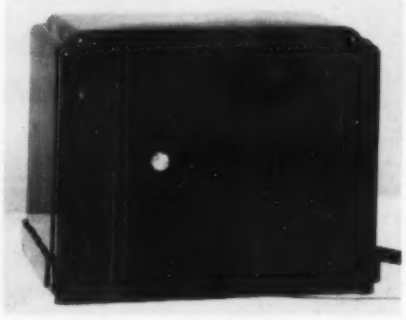
By the producers of "Finger-Flex," the "Bow-Flex" is a directional device to train the arm to move in a straight line across the strings. Permits accurate and automatic string-level changes. Saves time for beginners on violin, viola and cello; useful to instrumental music education students.

SYMPHONY TYMPANI



The latest in tympani design appears to be a combination of suspended struts for greater resonance, and pedal mounted directly on floor for fast, convenient tuning. Free struts are said to allow up to 25% bigger tone. Designed by a firm which has been producing tympani since 1910.

ELECTRIC METRONOME



The knob adjusts the intensity of the beats from soft to loud. If set for "loud," it stays loud, even when the beats are re-set for faster tempos; and if set to the soft volumes, it does not get loud when the instrument is adjusted to the slow tempos. No increase in price over similar previous model without adjustable volume control.

PRE-RECORDED TAPE

In the future instead of buying a record you may prefer to purchase a roll of sound tape with the recording already made. For a phonograph, you will use your tape recorder. (Machines which can reproduce 48 tapes simultaneously are already available.) The tape "record" can evidently be produced economically. Since tone is recorded and reproduced magnetically, there is no needle wear and no surface noise.

BASSOON STAND

A bassoon stand which relieves fatigue for beginners and is used also by some professionals is sold by direct mail only. Parts which touch instrument are rubber surfaced. Can be adjusted and locked in any desired position. Same inventor also produces a bassoon fingering chart worth looking into.

NEW PICCOLO

This instrument is said to be sturdy and beautiful. Smooth action, even register, hand drawn seamless nickel silver tube. Leak-proof, hand drawn tone hole sockets; non-rust, non-break springs; twin-layer pads; blue steel screws; scientifically designed body rib, and new positive locking key clutches.

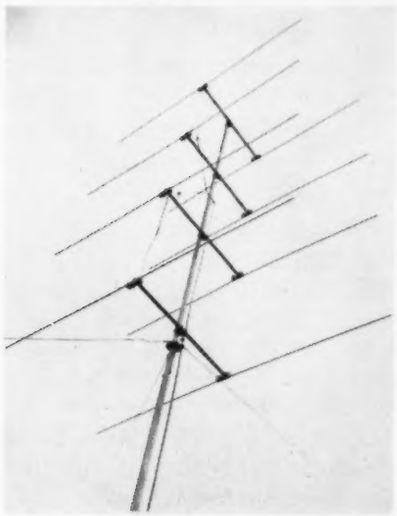
DOUBLE REED CLEANER

We have received word of a new cleaner for the upper joints of oboes and English horns and the bocals of bassoons. Sanitary, absorbent and economical.

IT'S NEWS TO US—

(from preceding page)

VIDEO ANTENNA



If it's television you want, you may be getting this antenna which comes up to 45 feet in height. Your service man can get the parts in bulk and build to suit. Light in weight, yet said to be resistant to high wind velocities and heavy ice loadings. Adaptable to strong or weak signal areas.

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Strings are being made of nylon for the harp, guitar and ukelele. The same firms produce violin, viola, cello and bass strings with a gut core, wound with plastic filament. Said to be proof against fraying, moisture from perspiration, etc., and to have the same quality of tone as gut, lasting much longer.

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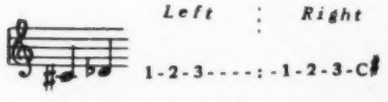
A set of all tools needed for band instrument repairs from buckskin mallet to assorted flat spring screws—75 or more items—can be had for the lump sum of $17.80.

OBOE CHART



Copyrighted: A chart for oboe and English horn fingering that is simple (not simplified) and easy to read. Conservatory system. Regular, auxiliary and harmonic fingering. Index to keys. Diagram of instrument, 12 inches high; chart 14½ x 16½ inches. Free for the asking.

MORE BAND RISERS

Folding risers for band or orchestra, according to a recent announcement, are manufactured by a firm on the west coast. They will fit any stage and may be adapted to any size group. The risers are made of sturdy five-ply fir plywood, and covered with rubber to deaden noise and eliminate surface wear. Enough parts to seat a band of 70 may be folded up and stored in a space 4 feet square by 5 feet high. A set-up for a group of this size sells for $720.

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Hal Leonard, Inc. of Winona, Minnesota, specializes in writing and publishing full and modern sounding band arrangements of the leading popular tunes from the listings of various publishers. The arrangements are written and published with the full permission of the copyright owners. Band directors and students welcome these arrangements as excellent additions to the field of light music for the concert band.

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WOODWIND clinic

"LACKS" IN WOODWIND ENSEMBLE PERFORMANCE

GEORGE E. WALN
Oberlin Conservatory

It was my pleasure recently to attend the "Woodwind Workshop" at a midwestern University and a "Clinic" at a neighboring town. Several excellent and stimulating performances were given and criticized, and the whole plan of the "Workshop" proved to be an excellent one. It is the purpose of this column however, to point out some weaknesses which were noted there and other places in the actual physical factors of some of the performances. Over the country at large these same "lacks" in high school ensemble performing groups are prevalent. The three which strike me most forcibly include the following:

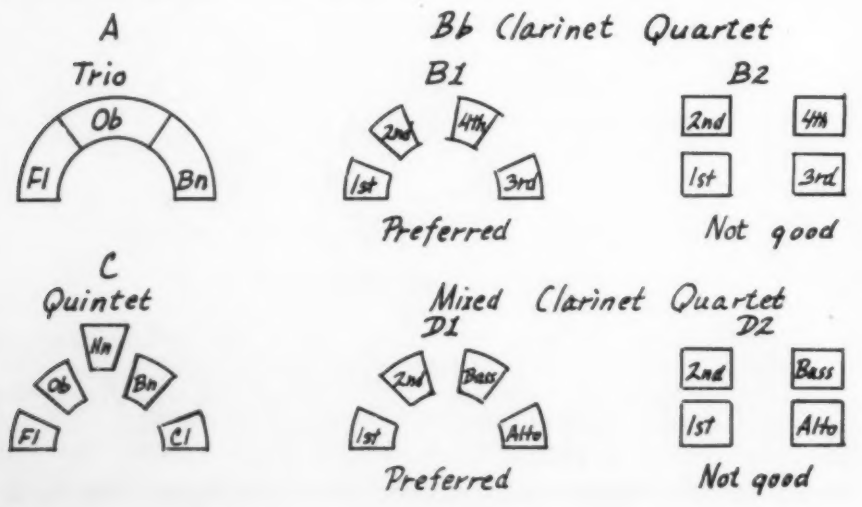
ENSEMBLE "LACKS"

1. Lack of standardization in the seating of woodwind groups.
2. Failure of performing groups to recognize or acknowledge the audience.
3. Lack of student leadership in the small ensemble group.

1. Seating Arrangements

For a long time I have been mildly distressed at the haphazard way of seating the players in the small ensemble —the clarinet quartet, flute trio, classical quintet, and other combinations. As years roll by my mild distress over this situation is turning into a pet peeve. Using the B♭ Clarinet Quartet for an example, a listener (audience or adjudicator) often finds it a bit baffling to note the first player sitting on the side opposite from where the first violinist sits in the string quartet. Likewise, to find the flutist sitting in any "spot" other than where the quartet's first violinist sits seems to throw the group out of balance, both from the standpoint of appearance and sound. Where possible the flute should point to the audience.

It is hoped that the accompanying diagrams may serve a useful purpose by being placed on the music room bulletin board for reference.



EXPLANATION

A.—Where the flute and oboe are both used in the ensemble I prefer to place the oboe beside the flute because of the nature of their parts. They are generally so placed in the symphony orchestra. The clarinet and bassoon when used can very well be placed together as shown in diagram C.

B.—The semi-circle as shown in B1 is superior to the box plan in B2 for two reasons. Assuming that the first clarinetist is the leader, the second clarinetist can easily see his beat in the B1 plan, but can hardly see him at all in the B2. The second reason for my preference for the B1 seating is that looking from the audience the semi-circle plan enables each of the four players to be seen.

C.—The arguments which are given in favor of the semi-circle plan for the quartet also apply to the woodwind quintet. The only warning which might be given to this plan is to avoid seating the two outside people too far apart. There is no need for it, but sometimes the semi-circle plan may seem to encourage spreading out. I would suggest that the two racks of the flutist and clarinetist should be no farther apart than three feet.

D.—In seating the mixed clarinet quartet my preference is to place the two B♭'s together and the alto and bass clarinetists together with the alto sitting on the outside. Common sense will aid greatly in determining the seating of a group.

2. Failure to Recognize Audience

Any small performing group should acknowledge applause either by turning their heads toward the audience and smiling (generally preceding the playing) or by standing together at the conclusion of the performance and either making a head tilt or a pleasant smile. Too many small groups enter the stage in a haphazard manner and leave similarly with "dead pan" expressions on their faces. I might add here that in all contests the audience

should be encouraged to applaud the performers. This procedure will in itself relax the performers and will do much to encourage better stage appearance and more sensitive playing.

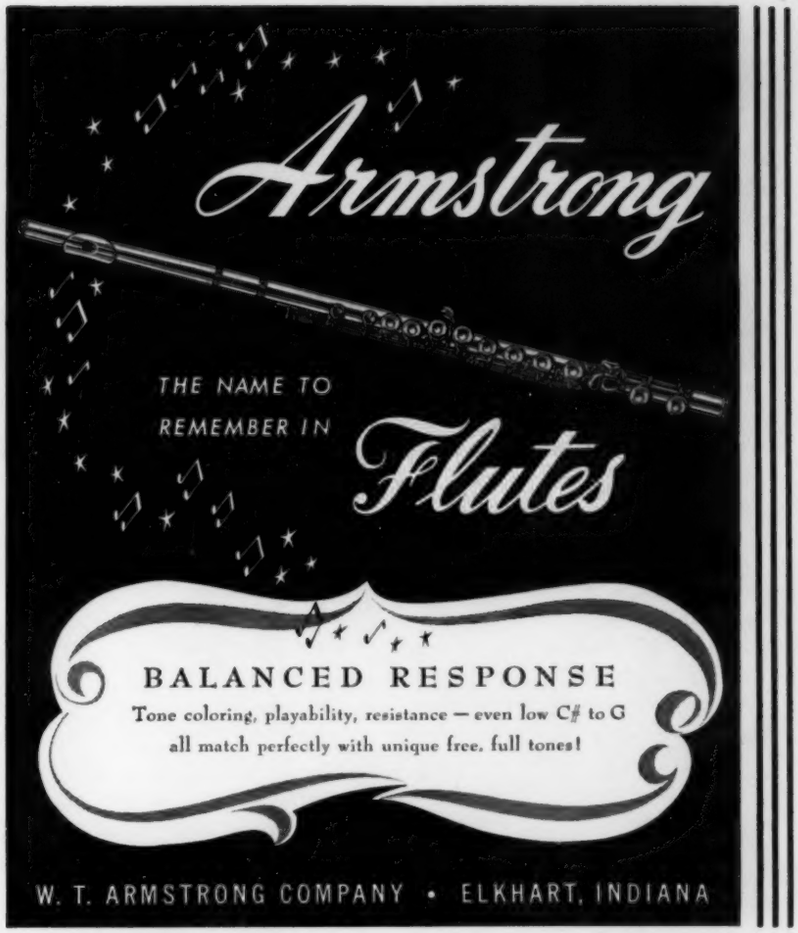
3. Student Leadership

One source of mystery to me as I hear certain high school ensembles perform is how they stay together. Very often I hear groups where I can detect no visual evidence of leadership by any player in the group. Occasionally I will note the dance band style of starting by counting one-two-three-four—play. Once the playing has started every participant is on his own. As I said, it is amazing that some of these groups do as well as they do. It is the music supervisor's duty to insist upon student leadership. Such leadership is comparatively easy to develop in the young player. In fact, a certain amount of bodily movement may well be encouraged within each player of the group, the better to express the sentiment of the music. This statement is clearly borne out by watching the movement and emotion of each player in any professional string quartet group. In the case of woodwind players the actual head motion and the motion of the instrument in giving the beat and the tempo should probably be limited to a player on one of the smaller instruments—the flute, oboe or clarinet. A leader playing bassoon, horn, or one of the larger saxophones is probably less flexible.

Of almost equal importance with the problem of beating too little is that of beating too much. The leader may easily overdo it as a time beater. Too much beating with the head and arms can become an evil. After the group is started and the tempo is set during the opening measure or two the leader should learn to give the beat only as needed for precision and for vital musical feeling.

For the many young groups and their directors over the country who are already sensitive to the three above mentioned "lacks" I offer congratulations. There are many such ensembles. Perhaps you can help in a unified effort to train other young musicians in the ways of more effective public performance.

(Continued on next page)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WOODWIND NEWS ITEMS

Recently I received a list of requirements of materials used for entrance to the University of Toronto from my friend, Bob Rosevear, who teaches there. They contained information about solos, studies, orchestral passages and various technical requirements all carefully graded for the flute, oboe, clarinet, and bassoon. Upon inquiry from Bob I find that they can be secured free by writing the Registrar, Royal Conservatory of Music, 135 College Street, Toronto, Ontario. This information is extremely helpful to me and it might be the same for others.

Another item of interest to clarinetists relates to the new book "The CLARINET and CLARINET PLAYING" by Robert Willaman. Bob is a professional clarinetist of high repute. His 241-page book is divided into three parts—Clarinet Fundamentals, Complete Technical Mastery, and Making Music. The author is the publisher and he lives at Salt Point, New York. The price is $3.75.

The third and final item is quite different and is selfishly personal. Since this is the final issue of The INSTRUMENTALIST until fall I should like to tell my friends that I hope to visit some of you during the second semester of next school year when I am on sabbatical leave from Oberlin. Tentatively, a trip to the south and west in February and March is being planned, as well as some work to be done in New York. Don't be surprised if I drop in. I should also like at this time to say "thanks" to many of you who have expressed your interest in this column.—G. E. W.

FLUTE FACTS

Lawrence Taylor

DID YOU KNOW THAT . . .

The first complete instruction method and fingering chart for the flute was published in 1707? It was the work of Louis Hotteterre (1645-1740), one of the earliest flute-players to gain prominence in musical history.

Stephen Foster, beloved composer of Old Black Joe, My Old Kentucky Home, etc., played the *flute* in his student days? As a matter of fact, his first known composition, written while he was a student of Athens Academy, was a *Quartet for Four Flutes,* called "Tioga Waltz."

Henry Brant, contemporary American composer, has written a Flute Concerto with accompaniment for *flute orchestra?* The work was recently performed at a recital of the New York Flute Club. Soloist was Fred Wilkins, first flutist of Radio City Music Hall Orchestra; the accompanying "orchestra" consisted of two piccolos, six flutes, and two alto flutes. Critics praised the work.

VIDEO EDUCATION?

By the end of 1953 nearly 18,000,000 television receiving sets will be in operation. Who will be the first to teach the fundamentals of instrumental music via video?

GIHLE AT OHIO STATE

Osmund Gihle, *Instrumentalist* staff expert on care and repair of brass and wind instruments, will conduct a week's clinic on his specialty at Ohio State in July.

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NEW MUSIC CAMP

The "Frontier Music Camp" will open this summer at Estancia, New Mexico, in the foothills of the Manzano mountains. Courses will include band, chorus, orchestra, drama and dancing. Facilities are to be available for two age groups—the first through age 12, and the second to include pupils thirteen through college. "This camp will be open to anyone from any part of the country, but we are warning that it will have the wild western flavor," writes Director John M. Hawkins, Box 523, Estancia, N. Mex.

INTERLOCHEN COURSES

A new feature at the National Music Camp this summer will include a Piano Institute, which will be conducted somewhat along the lines of the regular summer sessions of the all-state band, orchestra, etc. Other unusual courses will be String Instrument Repair under the direction of Willebald Conrad Stenger; and a course in piano tuning, which is considered practical for all directors, especially those teaching where tuners cannot be secured on short notice.

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The INSTRUMENTALIST

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PROPOSED BOOKLET ON BAND, ORCHESTRA NOVELTY NUMBERS

The INSTRUMENTALIST is working on a bibliography of all published novelty numbers for band or orchestra. Such numbers help to arouse the enthusiasm of "non-musical" people in the audience. It would be a great help to have the right novelty at the right time.

In this booklet novelties are to be graded and described. At this writing we cannot name either the date of publication nor the price; but if you are interested, drop us a postcard saying "B. O. Novelties," with your name and address, and we will notify you in time to order one of the first copies.

VANDERCOOK EXPANDS

VanderCook School of Music, Chicago, is adding a three-story student union building, complete with modern cafeteria, student lounge, and dormitory. It will be ready for the opening of the summer session June 20. VanderCook offers bachelor and master degrees in music education, and specializes in practical courses.

PELLETIER TO PRESSER

Dr. Wilfrid Pelletier of the Metropolitan Opera Co. has been appointed chief music advisor to the Theodore Presser Co. He will maintain a studio and staff in the Opera House in New York where musicians may secure counsel on Presser, Church, and Ditson publications.

FILM MUSIC NOTES

The magazine *Film Music Notes* devoted an entire issue of eight pages to the music score of the film "The Red Pony." Many excerpts from the music by Aaron Copland are reproduced.—National Film Music Council, 31 Union Square West, New York 3, N. Y. $2.00 per year.

MUSIC WEEK PRIZES

For the fourth successive year, the Chicago firm of Targ & Dinner undertook the sponsoring of a National Music Week contest. Purpose was to enlist the enthusiasm of music merchants in stirring up interest in their own communities. Prizes of $25 to $100 are to be awarded firms which prepare and publish the most interesting and effective advertisements based on the spirit of Music Week. The $100 prize last year was won by Serman Clay & Co., San Francisco.

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CAN a school with an enrollment of 300 students support both an orchestra and a band? Is the orchestra necessary for a well-balanced instrumental program? Or does the orchestra belong only in large city systems?

It is our belief that the orchestra is as much a part of the small school program as the band; and that it can be developed along with the band—provided that the administration, community and *director* are in sympathy with such a program. In some cases it would seem that directors are as hard to convince as administrators.

Some still argue that it takes longer to develop string players to a level of acceptable performance. Others question the advisability of the class method in teaching strings. We have learned to believe in the efficiency of group instruction, and we have failed to discover more complex teaching problems in the handling of string classes than those encountered in teaching wind groups.

Oakland City is a typical small mining town in southern Indiana. Population, 3,400; high school enrollment, 225. After the war, our superintendent, Mr. Waldo J. Wood and the board decided to rebuild the band and orchestra simultaneously, and that neither organization should be developed at the expense of the other. As a tax unit the community was poor, the assessed valuation being only $3,000,000.00. We went to work.

The music organizations in the high school, as this is being written* now include a 62 piece band, 57 piece orchestra (with 36 strings), a 55 voice choir, and 15 piece dance orchestra. Rehearsals for the band and orchestra are held the same period in the school, with band meeting on Monday, Wednesday, and Friday; full orchestra on Tuesday and Thursday; and a string section rehearsal on Friday. String players who also play wind instruments in the band go to string rehearsal on Friday. (Naturally, it would be much more desirable to have five rehearsals for each group weekly, but this is impossible due to the typically crowded schedule of a small school.) Under this plan, it is possible for the best wind players to schedule both band and orchestra and every orchestral wind player is in the band.

Perhaps, for a small school, our setup is unique in that there are two instrumental teachers in the school, one primarily a string teacher and the other a wind teacher. This is justified by the board and administration inasmuch as both teach two academic courses in addition to music. Combined, these four academic classes make up four-fifths of a normal teaching load.

As in most small communities, there are no private teachers available, and all technical instruction falls to the band and orchestra directors. Every boy and girl in the high school band and orchestra receives twenty or thirty minutes weekly instruction in groups no larger than four. Generally these groups are in quarters which function throughout the school year.

The elementary instrumental program starts in the fifth grade. Instruction is given in heterogeneous groups with both band and string classes being taught on three levels; beginning, intermediate and advanced. Instruction in the string classes is on violin and cello only. Transfers to string bass and viola are made in the seventh or eighth grade.

It may be well to point out that on all levels of this instruction, no student is ever taken out of a regularly scheduled academic class to receive instrumental instruction. This procedure entails some before and after school teaching, but has great advantages in that it fosters good will and a sympathetic attitude on the part of the other teachers.

In conclusion, we feel that an instrumental program must present string and orchestral work as well as band, as a part of a well rounded instrumental picture, regardless of the size of the school; that the directors who try such a balanced program will be "sold" on it; and that the community will approve and support both band and orchestra.

*July, 1948

Oakland City High School (enrollment, 225) has band, orchestra, sectional rehearsals. Dance band picture on opposite page.

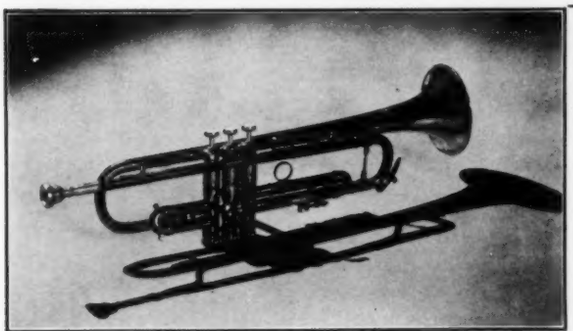
The "Acornaires," Oakland City, Indiana. Story on opposite page.

SOUTHERN GETS CATALOG

The Southern Music Publishing Company of New York has contracted to act as the exclusive western hemisphere representative for A. Cranz of Brussels and Carl Gehrman of Stockholm. Cranz's world-famous study-orchestra scores will be published in America. The Gehrman catalog will be represented chiefly by the orchestra music of Swedish composers.

MILLS MAGAZINE

Mills Music has just published a new journal called the *Mills Music Commentator* which was distributed at the regional conventions of the Music Educators National Conference. Consisting of eight pages, it included an article by Edwin Franko Goldman, a band column by Philip J. Lang, and news of latest publications.



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A splendid new collection for the active band of today, scored in the inimitable style of Harold Walters! Contains an abundance of medley type marches in solid, footlifting settings, that are quickly adopted to a myriad of letters, formations, displays, and shows. This category includes ACROSS THE FOOTLIGHTS Minstrel March—AT THE POST Racing March—GRIDIRON PAGEANTRY College March — HERE THEY COME! Greeting March — HIGH, WIDE AND HANDSOME Dixieland March—HUSKIN' BEE Frontier March—JOLLY LITTLE JUG Goodfellowship March—PORT OF CALL Nautical March—SPIRIT OF THE RANGE Cowboy March—and SALUTE AND FAREWELL Closing March.
Also included is a choice selection of modern-styled arrangements for all-around usage, such as AY, AY MY EYE Samba Rhapsody on Cielito Lindo—TA-RA-RA BOOM-DER-E With Waltz and Swing Choruses—RAINBOWS IN REVIEW March Paraphrase on Chopin's Fantasie-Impromptu—SKIP TO MY LOU All Around the World—SHOW BOAT SOUVENIRS Gay Nineties Waltz—and BRASS BAND BOOGIE Introducing Annie Laurie. A really great new folio for parade and display, concert and assembly, playable by any band beyond the beginning level.

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MARCH-MASTERS
Folio for Band

by James A. Scott

Contains sixteen renowned marches in stirring new settings, all well within the technical limitations of average school instrumentalists. Based upon famous marches from the standard repertoire, the contents includes SEMPER FIDELIS March, Sousa — WASHINGTON POST March, Sousa — AMERICAN PATROL March, Meacham — MARCH GLORIA, Losey—JOYCE'S 71ST REGIMENT March, Boyer—HIGH SCHOOL CADETS March, Sousa—COLLEGE LIFE March, Frantzen —SALUTATION March, Seitz—SECOND CONNECTICUT March, Reeves — BAY STATE March, Burrell—'A FRANGESA! March, Costa—THE THUNDERER March, Sousa—STEEL KING March, St. Clair—FATHER OF VICTORY March, Ganne—and others.
Arrangements are colorful and solid throughout and have been scored with the needs of the marching band in constant view. The instrumentation is full and complete, including parts for Horns in F, Bell Lyra, and Tympani. Clarinet parts have been written in practical ranges, with extremely high tones eliminated, and with the upper register always approached in easy-to-play intervals. Cornets are likewise scored entirely in their intermediate range, and only essential and non-confusing cues have been incorporated into the lead part. An ideal march folio for second and third year bands!

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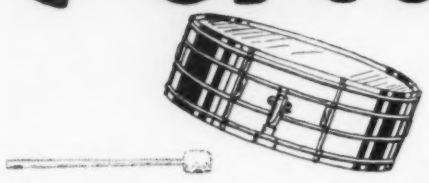


JOHN P. NOONAN
Illinois Wesleyan University, Bloomington

STREET BEATS!

STREET beats or marching taps are an important part of the marching bands routine. They can be made very simple or very complex, the determining factor being the ability of the drum section to play the various beats with accuracy and precision.

It is obvious however, that the fundamental purpose of the drum section is to maintain a steady cadence, that will enable the band to march easily and without complications. I have always felt that there is no point in trying to produce street beats that are beyond the capabilities of the performers resulting in a "blurry" sound that doesn't do much but bother the rest of the band and cause them to worry about where the beat is going to be!

Better Keep 'Em Simple!

If the drum section isn't too sharp, it is far better to keep the most simple cadence that will give assurance and confidence to the marchers.

On the other hand, if the section is of average ability a little practice on fairly simple beats will "liven" up the proceedings and put a little flash in the band. Several times in this column I have decried the use of flailing arms, etc., and I still feel the same way when it is done at the expense of rhythmic accuracy; but in the marching band I really believe the drummers should "put on a show" and take advantage of every appeal to the eye as well as the ear.

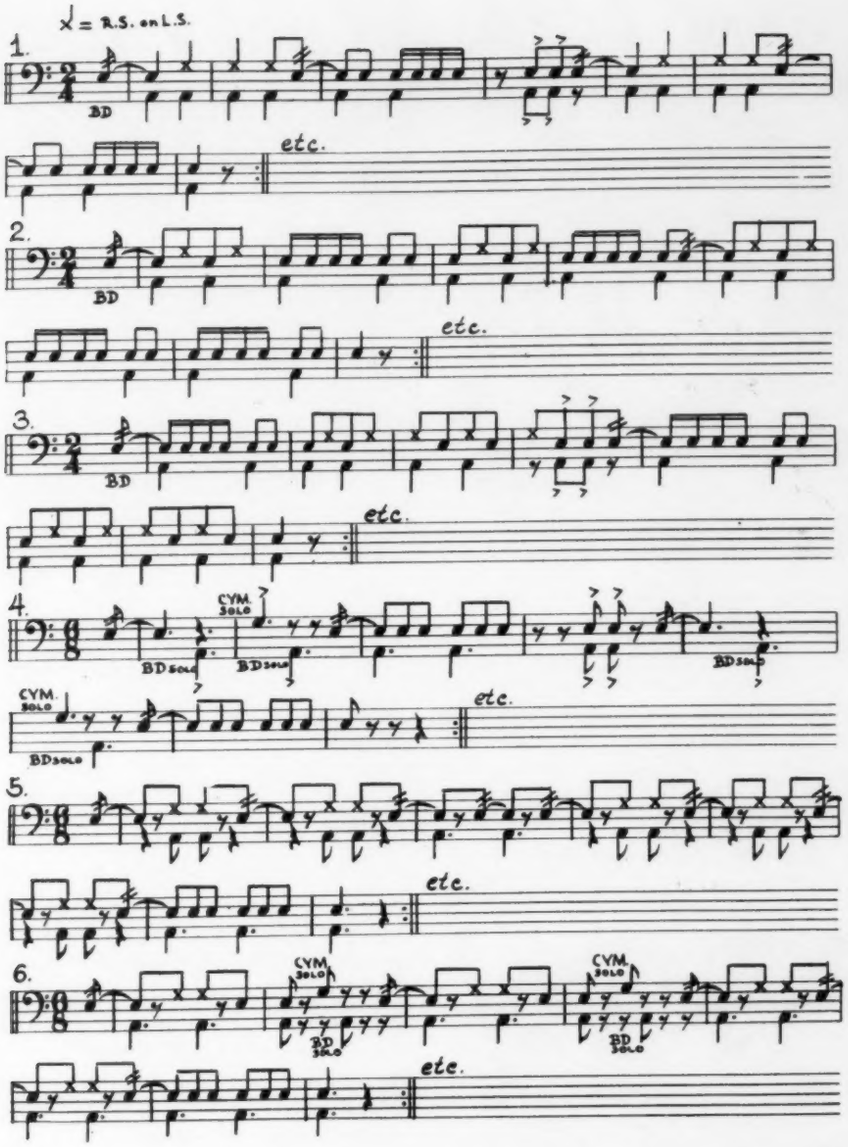
Use Flashy Beats!

On the march the drummers can raise their arms high at every opportunity; and should, if at all possible, use fairly simple or the more complex "tricky beats," to impress the public as to the band's ability. I have jotted down six easy street beats, that I give my grade and high school students for practice material, using "stick clicks" to sharpen up the beats. On the "X" notes the right stick strikes the left stick. The regular notes are on the drum. The stick clicks stand out and can be heard plainly at some distance. No flams are scored, but can be added if desired. With these as a guide I ask my students to write out others and some have come up with some good ones and used them in the band. The bandleader may want to write his own individual ideas which is also a good idea.

Vary the Beats!

In one of the sections I worked with, the drummers memorized three beats in 2/4 and three in 6/8 (similar to those shown). They will start on No. 1, for example, and play that until the first drummer calls No. 2; then upon completion of the phrase, they play No. 2 until he calls No. 3, etc. If the march to be played on the roll-off is in 6/8 they change to No. 4, for example, and proceed to 5 and 6 etc., until the roll-off. It works out very well and seems to interest the drummers and keep them alert.

Dynamics!

On all street beats, dynamics (none marked on examples) can be varied for fine effects. For instance, first time through soft, second time loud; crescendos, diminuendos, and accents can be placed as wanted. Don't overlook

the accents, they make the street beats. Place 'em where you like, but stress them. Just playing at one dynamic level is pretty tiresome.

Originality of Beats!

The point is, that aside from the published street beats, there are hundreds that can be written out. Employ all tricks, some stick clicks (both shaft and butt end), rim shots, some beats on the hoop of the drum; and use of cymbals and bass drum that will certainly "point up" the section, and by so doing sharpen up the entire band.

GOETHE CONVOCATION

The musical and the cultural world generally is taking note of the world conclave to be held in Aspen, Colorado, June 27 to July 17 to commemorate the 200th anniversary of Goethe's birth. Back of the project are such names as Herbert Hoover, Robert M. Hutchins, Marshall Field, and Bruno Walter. Dr. Albert Schweitzer, famed author and musician, will travel 1,400 miles from Africa and back for the sole purpose of participating in the Goethe convocation. The Minneapolis Symphony Orchestra will play in the bandshell to an audience of 1,500 daily at sunset.

SO. CALIF. ORCHESTRA GOES ON TOUR

The All-Southern California Junior High Orchestra has been appearing at various district music festivals for the purpose of helping to motivate orchestra interest on the junior high level. Centers visited included South Pasadena, Virgil (Los Angeles), Monrovia, Fullerton, and others. Ralph Rush of USC was director. Some thirty schools were represented in the orchestra personnel.

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FRANK SIMON'S BAND CLICKS ON AIR WAVES

Frank Simon and his 65-piece radio symphonic band as presented on the stage of the Emery Auditorium, Cincinnati, in four test network broadcasts over the Mutual System, under the auspices of the National School Band Clinic of the Air, Inc. Dates were March 20 and 27 and April 3 and 10. With the financial cooperation of school bandmasters and musicians over the country, these educational and inspirational broadcasts will be resumed next fall for 26 weeks.

Dr. Simon's radio band consists of the following instrumentation:

Piccolo, 2 flutes, 2 oboes (1 doubling on English horn when required), 1 E♭ clarinet, 3 bassoons.

B♭ Clarinets: 8 solo, 2 first, 4 second, 4 third; 2 bass.

Saxophones: 1st and 2nd alto, 2 tenor, 1 baritone.

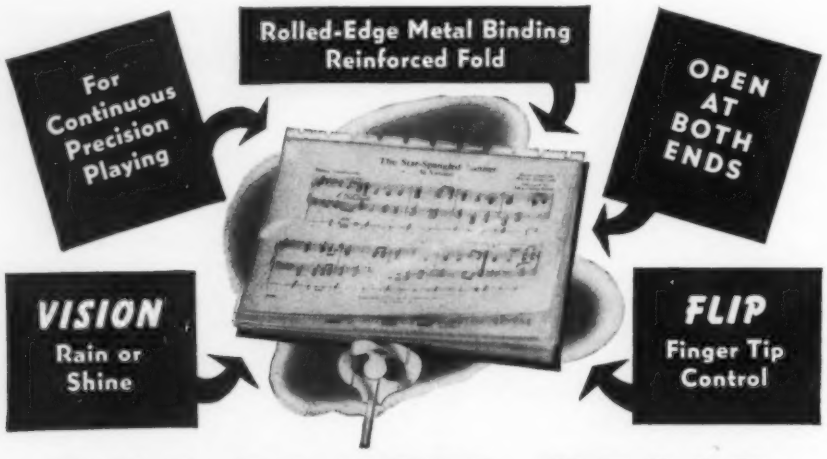
Brass: 6 cornets, 2 trumpets, 5 horns (two on first), 6 trombones, 3 baritones, 3 BB♭ tubas.

Two string basses; tympani, bass drum and cymbals, two small drums, bells, traps, etc.

• • •

WHY KINDLER RESIGNED

In our last issue we noted that Hans Kindler resigned as conductor of the National Symphony Orchestra at Washington, and that no reason was given.

Now it comes out, according to press reports, that Kindler resigned to "make an honest man out of himself." He had written, it seems a "Hop Frog" which was panned by critics. Then he wrote "Pacific Nocturne," which the critics praised. Kindler passed the Nocturne as the work of a young naval lieutenant, written while the latter was on duty in the Pacific, and according to one critic, was suggestive of "the wide, dark and windswept beach, and the distant voice of native pipes." But Kindler had never been a naval lieutenant, and wrote the music in the United States.

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THE VIOLIN NUT

CHELSEA FRASER
Master Violin Maker

It has always been a puzzle to me why the small black piece at the upper end of a violin fingerboard is called a nut, for it bears no resemblance either to the edible variety nor the kind that is found on the lower end of a bolt. Did I hear somebody in the class whisper that the violin nut is so-called because, though one of the smallest parts of a violin, the chap who tries to play the instrument when the nut is out of adjustment is a "nut"! Ah, now we are getting somewhere!

Violin nuts—as well as those used on the viola, violoncello, and double bass—are usually made of ebony, but often where pegs, fingerboard, tailpiece, and endpin of a certain instrument are of rosewood, boxwood, or similar hardwoods, the nut corresponds. Some instrumentalists even prefer bone nuts; however, while these possess longer life than wood, they have the dual disadvantages of not matching other trimmings and of coming loose because glue holds bone poorly.

Though the fact is not universally known among violinists, the fitting of a nut is a more particular matter than the fitting of a bridge. If the string notches of a violin nut are not spaced correctly and uniformly, a finger may depress two strings when wanting but one. For average players, of a full-size violin, the nut should be $\frac{7}{8}$ inch long. The outer strings will set inward $\frac{1}{8}$ inch from the edges of the fingerboard, and the four strings will cover a space of $\frac{5}{8}$ inch, being $\frac{7}{32}$ inch apart (See Fig. 2).

For Broad Fingers

If a violinist has such broad fingers that strings require wider spacing of the nut, a new nut should be fitted and less space allowed at the margins, with the four strings spaced uniformly a trifle more than the normal distance. Indeed, now and then a violin maker will encounter a player whose fingers are so large that a wider neck and fingerboard must be installed, and the original neck discarded. The point is for all violinists who possibly can do so to use the standard spacing as given, for this spacing has come down through the years and can be relied upon as best for the great majority of players.

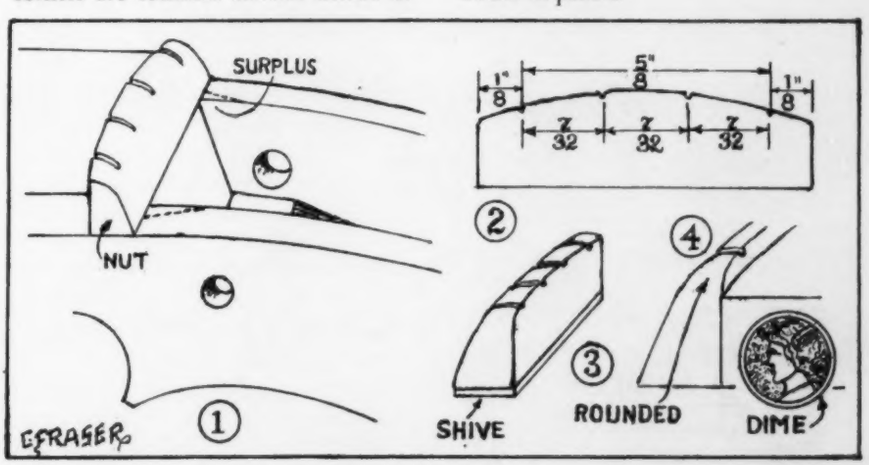
In Fig. 1 is shown a perspective view of a nut in position on the neck and against the fingerboard end. The back of a nut should slant to match the slant of the peg-box end. This end will be found to be $\frac{5}{8}$ inch wide, as a rule. If narrower than that, some of the wood of the walls should be shaved off so that the E and G strings will not bear against the walls. Friction here will not only make tuning of these strings difficult, but will wear out the strings. Touch a little suitable stain to the white wood where you have whittled. The best handmade violins have a peg-box thus flared a little wider than $\frac{5}{8}$ inch at the nut end.

The nut should rise about $\frac{3}{32}$ inch above the fingerboard and follow its contour. Ends of the nut should come flush with the sides of the neck and not project or fall short. The upper corners are rounded inward almost to the outer string notches, which are cut shallowly with a sharp knife and then finished with a 4-inch saw file. The depth of the cuts should be about half the diameter of the strings and no wider, and notches of such depth that a dime coin will pass between strings and fingerboard (See Fig. 4). Should there be too little clearance, one or more strings may strike, when depressed, at uneven places in the fingerboard and cause false intonation. On the other hand, if the clearance is more than needed, finger tips will become sore and the speed of playing fast parts of compositions reduced.

Test for Clearance

Before putting on the strings, finger movements in the immediate area of the nut should be gone through in order to make sure the corners of the nut are rounded enough to prevent the forefinger from catching. The nut may then be glued in position, and when the glue has set, the nut should be smoothed with fine sandpaper and polished with the back of the same paper.

When one or more notches in a nut have worn too deep, so the string strikes the fingerboard, either a new nut must be fitted or the old nut repaired. Repairing will prolong the life of this part for years. First, remove the nut by forcing a knife blade under it. Then glue a strip of cardboard or wood, called a shive, to the bottom of the nut (Fig. 3), and reglue nut and shive to the neck and fingerboard. The top of the nut is then filed down and sandpapered, and the notches reformed where required.



$100 FOR OVERTURE

A prize of $100 is offered for the best band overture to be entitled "Echos from a Music Festival" and dedicated to the Rock River Music Festival, according to Elmer Ziegler, chairman of the Sterling-Rock Falls (Illinois) annual festival. Manuscripts to be considered must be in Mr. Ziegler's hands by June 15.

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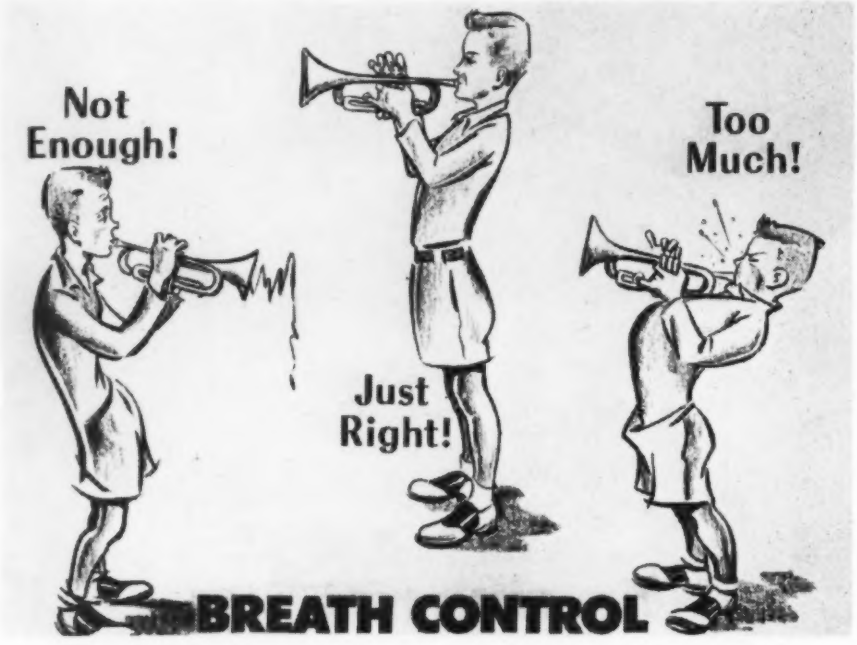

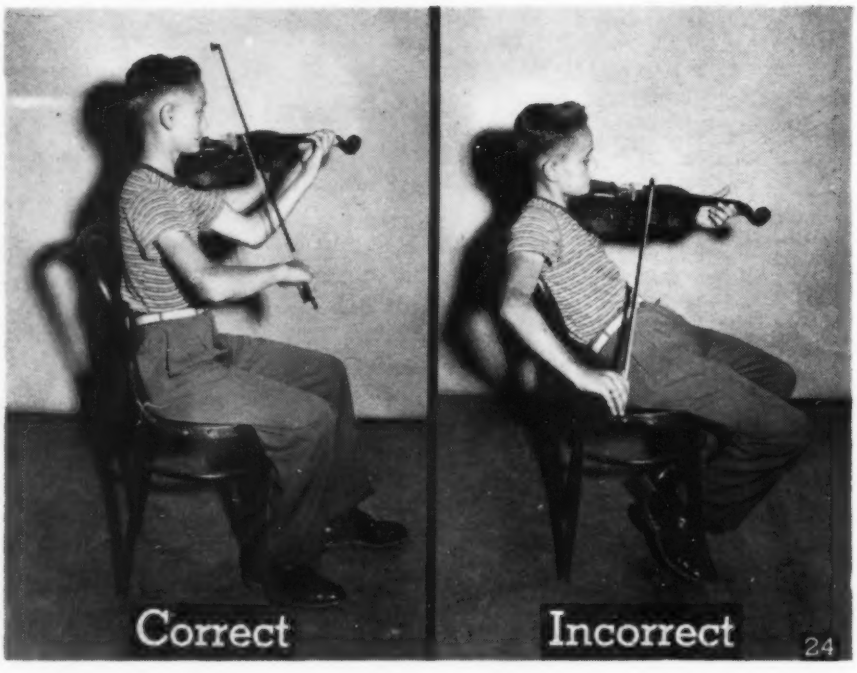

A series of film strips to assist in teaching the fundamentals of various instruments is being brought out by the Bureau of Audio Visual Aids of the University of Nebraska under the direction of Robert A. Stepp, instructor of brass instruments. Already released are the strips on trumpet and violin, illustrations from which are shown.

Strips on clarinet and voice are in production, and it is planned that the series will eventually include all of the standard instruments. With each film strip goes a syllabus of printed material for teachers' comments in connection with the showing of the film. No phonograph is needed. Films may be cut into single units if desired, and mounted on slides for use with any standard 2x2 projector. Orders may be addressed to the Extension Division, University of Nebraska, Lincoln. Price, each strip with syllabus, $3.00.

This type of visual aid may be used to advantage by any instrumental teacher, and will be found particularly helpful to anyone finding it necessary to teach an instrument other than his own specialty, as, for instance, when a clarinetist must teach violin.

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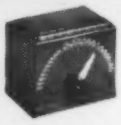

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SUMMER FESTIVALS

The first of the festivals preliminary to the Chicagoland Music Festival will be held by the Greater Spokane (Wash.) Music Festival association, May 1-7. Dates are to be announced by the Lynn, Mass., North Shore; the Elkhart, Ind.; the Illinois Valley, La-Salle-Peru, Ill., and the Southern Illinois, Carbondale Music Festival associations.

Other festivals scheduled are:

New Orleans, May 5, 6 and 7, sponsored by the American Federation of Musicians, local 174, assisted by the Louisiana Chapter All American Drum and Bugle Corps and Band.

Central Illinois, Urbana, May 12, held on the University of Illinois campus.

Gary, June 7, sponsored by Gary Council of Music Organizations, Inc., Gary, Ind.

Voices of Tomorrow, July 4, sponsored by the Buffalo Evening News and WBEN radio station, both of Buffalo, N. Y.

Hawkeye, Cedar Rapids, Ia., July 4, sponsored by Hanford Post of the American Legion and Coe college.

Rock River Valley, Sterling-Rock Falls, Ill., July 15.

Northeastern Wisconsin, Green Bay, July 16, sponsored by Green Bay Recreation department and board of park commissioners.

Indiana University, Bloomington, July 20, sponsored by the university's school of music.

Aquatennial, Minneapolis, July 22 thru July 31, sponsored by the Minneapolis Aquatennial association.

International, Michigan City, Ind., July 30, sponsored by the International Friendship Gardens Music Festivals, Inc.

Waukegan, July 31, sponsored by the Waugekan (Ill.) News-Sun.

Peoria, Aug. 4, sponsored by the Peoria (Ill.) playground and recreation board.

Vacationland, Grand Haven, Mich., Aug. 5, sponsored by the Grand Haven Chamber of Commerce.

Mississippi Valley, East Moline, Ill., Aug. 7.

It is expected that more than 7,000 bandsmen, twirlers and others will participate in the finals, which will be witnessed by an audience approaching 100,000 in Chicago's Soldiers' Field, August 20.

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